

# psa JOURNAL

OFFICIAL PUBLICATION  
OF THE  
PHOTOGRAPHIC SOCIETY  
OF AMERICA



The Farm in Winter

(See page 21)

C. J. Cray

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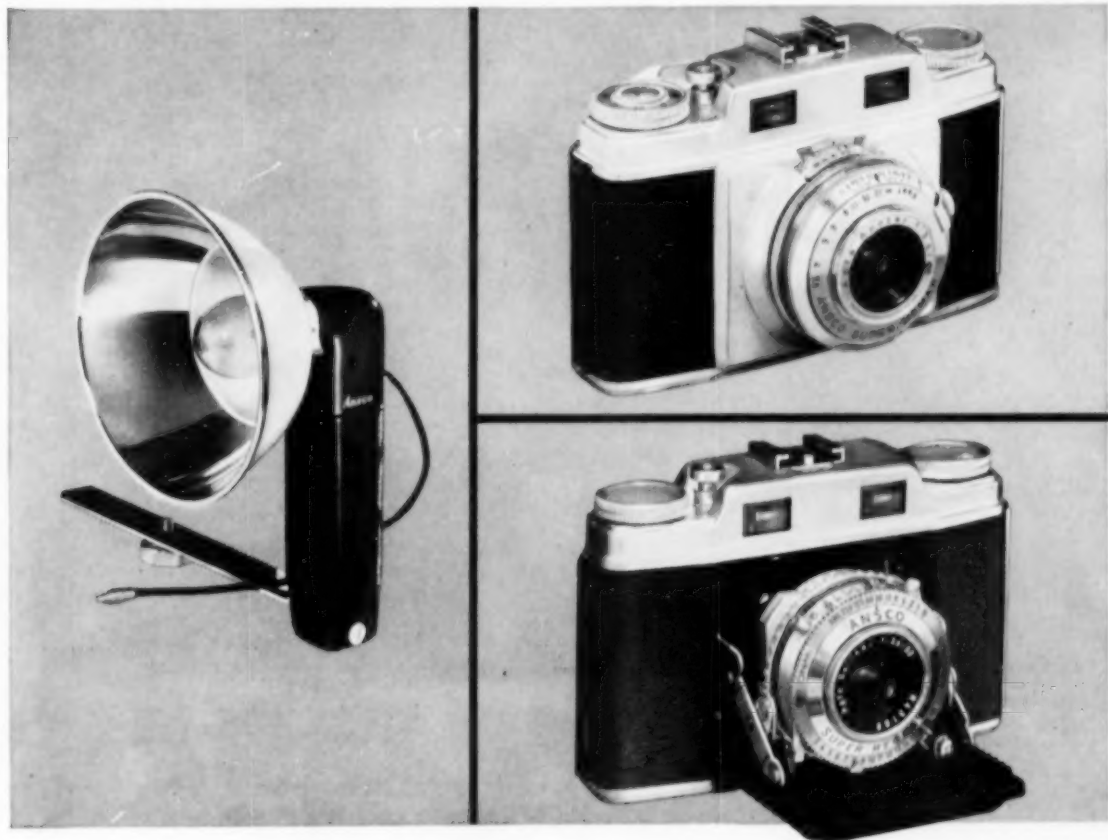
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The PSA Journal is sent to all member clubs and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

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### The Cover Picture

**Editor, PSA Journal**  
Sir:

Many photographers are being recognized these days for quality or volume of work produced. There is another category which may be of general interest—that of length of exhibition career.

This subject is of special interest to me as I have been exhibiting for a period of over thirty-five years. My first salon print, "The Farm in Winter", was shown in Pittsburgh in 1920 and, with a few years' exception, I have exhibited until the present time.

I believe others in the past have had longer records than I, namely Dr. Ruzicka, Frank Fraprie, Forman Hanna and Charles K. Archer, possibly others—here in America. Aubrey Bodine, one of our greatest and most successful exhibitors, has had a long record though I do not think it began as

early as 1920. If he continues he may break all records for length of exhibiting career.

What becomes of so many promising exhibitors? Do they overproduce in the beginning and then lose interest and enthusiasm? A moderate pace and keen interest in the work of others can give the greatest satisfaction and enjoyment over the years.

C. J. Cray  
Warren, Pa.

*Mr. Cray is listed in the last Who's Who. Wonder if there are any more listed there who were also hanging prints as far back as 1920? Wonder if there are any from those days who have shifted to color? It would be interesting to hear from the old timers, even those who have slowed down and don't send every year.*

*And why did the others stop?*



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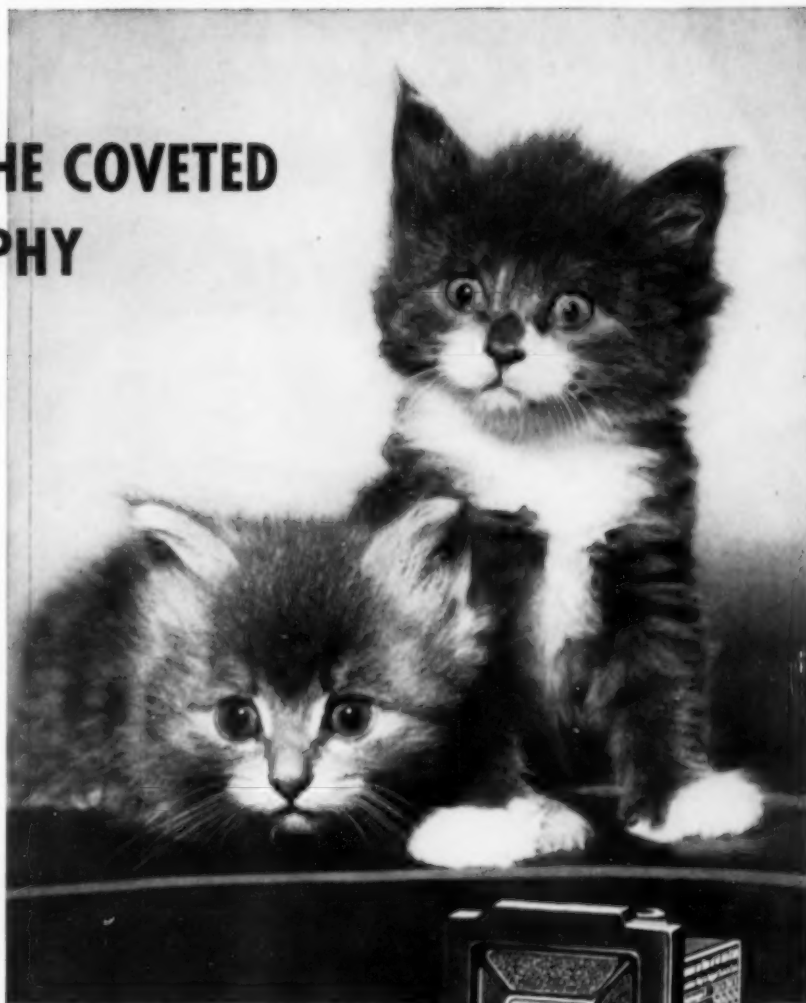
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### PSA Facts

Each year PSA sees a change in a large number of the official family. The list above will be changed radically next month because of the change in the national officers. There will be new Zone Directors and probably many new Committee Chairmen.

Unchanged will be the Division Chairmen who have another year to serve. The thanks of all of us go to these officers and leaders who have served PSA for varying periods of years. And to those who will continue serving, our thanks, too. For being a leader exacts a penalty. In a large and thriving Society like ours has come to be, the penalty of service is to deprive one from the full measure of photographic fun. There are letters to write, trips to make, talks to give, con-

ferences, conventions, meetings. And as one Regional leader was surprised to find, these men and women do all this at their own expense. As in so many other volunteer organizations, you give up your own fun and pay for doing it.

The mailman is an ever-present pest. It is the big stack of letters that faces every leader that exacts the largest toll. And unfortunately, too, many of the members expect an immediate air mail, special, reply to their queries, sometimes forgetting that the leader has to work for his living too and may be away from home on business. So be patient if he can't drop everything and answer your letter right away. He knows it is important to you or you wouldn't have written it, and he may be busy, or he may have to write someone else for complete data with which to answer.

## The President Reports

This is the last of my reports to you who are our Society, and I would like to use all the space to say a sincere "thank you" to so many who have given so much to PSA in the past four years. However, my gratitude to them must be expressed some other way. This is my last opportunity to report and to make a few suggestions.

But first I must apologize to many whose letters have not been answered as I would have preferred. In spite of the fact that my office day has been devoted almost entirely to PSA, the flood of mail has simply been more than I could — or can — handle, and I fear that at least a few letters cannot be answered before Boston. This morning there were sixty-seven which called for answers, and the all-time high was 143.

It is especially unfortunate because the prompt handling of all PSA mail is perhaps the most important duty of anyone who takes on any kind of job in the Society, but much as I regret it, I can only apologize and add to my previous urgings that all of us make every effort to spread the work so that such things will not happen.

These four years have been the most interesting I can remember, and in looking back, there is the feeling that most of the sins have been those of omission rather than commission — and that in spite of the wonderful thought and effort put forth by so many of the finest men and women it has been my good fortune to meet.

Because of circumstances, it has been a period of tremendous growth in PSA. You remember that the four years began not long after the raising of the dues when a fairly large percentage of the membership dropped out — fortunately, many of them only temporarily. The result has been an increase in the membership total from just over 6,000 to well beyond the 10,000 figure. Perhaps the best sign of all is the fact that there has been a net increase in every month of the past two years.

But that great increase has brought about a most difficult situation for Headquarters. As many individual jobs have grown beyond the point where they could be handled by a volunteer, it has been necessary to turn them over to the Philadelphia staff who were already heavily loaded. At the same time, the correspondence load has become greater and greater there as it has throughout the whole Society.

We are now at the point where further increases — even comparatively small ones — require an expanded Headquarters staff and more assistance for Randy Wright, but the needed expansion will take care of the growth to be anticipated in the next couple of years.

And there is going to be a real expansion not only of our membership but of the services of every part of PSA and, consequently, of our Society's value to each of us.

Under the leadership of Mel Phegley and his new officers we will need only the same kind of support you have given me to make our PSA a far bigger and more valuable association of friends working together.

Good luck and every good wish.

NORRIS HARKNESS

PSA JOURNAL

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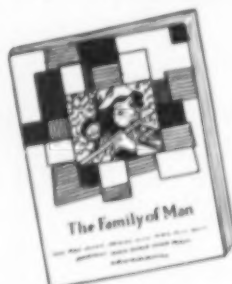
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## Eastern Zone News

Editor: George J. Munn, APSA  
37 Homestead Pl., Bergenfield, N. J.

### MCCC Photo-Jamboree

Here is the program for the coming MCCC Photo-Jamboree at the Empire Hotel, New York, 63rd and Broadway, October 29 & 30. Registrations open at 9:00 A.M., 9:30 the three experts from Stamford, Henry Barker, APSA, Dr. E. T. Geer, APSA and Richard B. Hunt, APSA, will demonstrate their print modification and improvement techniques, at the same time Joseph Merlino will demonstrate color slide spotting and improvement, following these programs the print and color slide of the year competition will be held.

Following an intermission for lunch Dr. B. J. Kaston, Conn., will present his popular lecture, "Nearby and Closeup," this program will go on at 1:00 P. M. At 3:00 P. M. Bruce Downes, APSA, Editor of Popular Photography will lecture on "Color We Buy," both programs will be fully illustrated with color slides. Immediately after the close of Mr. Downes program the popular "Critics Award" contest will be held, all council clubs have been invited to submit 10 prints and/or slides to this competition that will be judged by leading photo magazine and newspaper journalists. 7:30 is the time for all to gather in the Empire Ballroom for the Annual Awards Dinner.

Sunday morning activities start with the print and color slide clinics, on the panel of experts for prints are five of the Metropolitan outstanding photographers, Conrad Falkiewicz, Dr. J. N. Levenson, Alfred C. Schwartz, APSA, Morton Strauss, APSA and Edward C. Wilson, APSA. The panel of experts for the color clinic reads like Who's Who, Sam Benford, Color Chairman of the MCCC, Robert Goldman, APSA, Jack Goldsack, APSA, David A. Murray, APSA and Paul Wolf, APSA, Chairman of PSA's Color Division. Prints and slides from the MCCC monthly Inter-club competition will be used in the clinics. Following lunch Laverne Bovair, APSA, will present his popular lecture on table tops. Laverne has been delighting audiences and judges of salons with his table tops in both color and black and white for many years and will reveal his methods for one and all.

A fitting climax to this Jamboree will have Adolf Fassbender, Hon. FPSA, presenting an outstanding lecture as only he can do, "Photography Through the Years". Advance registration for the two days \$3.00, one day \$2.00 Awards Dinner \$4.50 for both the dinner and two day registration \$6.50 prices at the door are 50¢ higher. Awards Dinner only by advance registration. Mrs. Min Sapir, Sec'y and Albert Widder, Treas., are in charge of registrations which should be made through the Council office, 51 East 10th Street, New York 3.

### Vailsburg CC

Sam Budahazy, Chairman of the Newark International Salon of Photography announces an outstanding jury of selection with Adolf Fassbender, Hon. FPSA, Arthur Mawhinney, FPSA, and Cyrus A. Yarrington, APSA, for B & W; for their color jury they have three of the world's top exhibitors, Robert J. Goldman, APSA, Paul J. Wolf, APSA, and Alfred C. Schwartz, APSA. Closing date is Jan. 7, 1955.

### Kalamazoo CC

With the start of the new photo year the members of the Kalamazoo CC will operate under the Merit Award Plan, this was voted upon by the members at the Annual Dinner.

Under this plan as announced in the club paper "Digest" members will accumulate points whether they want them or not, points will be awarded for everything pertaining to the club, payment of dues, helping the club etc.

### Riverhead CC

Members, their families and friends enjoyed a field trip and picnic to Hither Hills Picnic grounds recently. They visited Lazy Point, Promised Land, Montauk Light-house and the Shifting Dunes at Napeague. This active Long Island PSA club is always finding ways to keep its members interested, with their Mini-pix contest and also their club salon.

### Teaneck CC

Members of the Teaneck CC (NJ) are speaking with pride of their fellow member Fred Van Dyke who was awarded his Master of Photography by the PA of A. Fred also had an exhibition of his beautiful Dye Transfer Color Prints in the Grand Central Terminal Kodak Exhibition Room, September 12 through October 3rd. Fred is one of the users of the Ektacolor process, using Ektacolor film for all of his work. Teaneck CC under the Presidency of John Corrigan is one of the top clubs in the Metropolitan New York area. Hans Kaden, FPSA, is scheduled to give a series of four lectures to the members starting in November. In December the club will be host to a color division club competition.

### CD Contest

Final standings of the CD Club Slide Contests finds two clubs from the East among the top eight in class AAA, Venango CC and Color CC of Westchester, in the AA we did a little better with four out of the eight, Berks CC, Owego CC, Endicott CC, and Dyckman CC. Class A finds three clubs at the top, Jackson CC, Lancaster CC and Yonkers CC. Class B finds the East with four in the top eight, Reading CC, Lombard CC, Cataract CC and Syracuse CC.

### Cine News

Myron Matzkin, Associate Editor of Modern Photography paid a visit to the Amateur Movie Society of Bergen County recently giving an interesting short talk and then answered numerous questions put to him by the members. At this same meeting Bill Messner, FACI, projected the new high speed Anscochrome 16 mm movie film. Bill exposed his film at an exposure of 1/27-24 frames per second early in the evening 7:45 P.M. to be exact. The results were astounding. Flesh tones registered remarkably well. Bill writes that this film should be very popular with movie makers especially in poor light. Also on the program was a showing of a vacation film by Peter Pelachyk and Oscar Horowitz FACI. 1950 Ten Best Film "Ringling Brothers Circus" this film was provided by the PSA's MPD film library.



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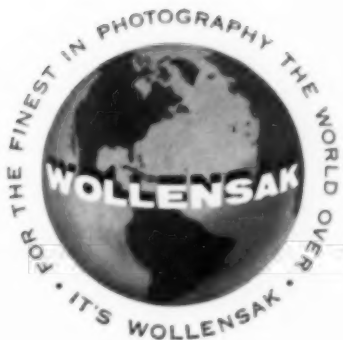


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## Central Zone News

Editor: Dr. Wm. W. Tribble  
1265 Union Ave., Memphis 4, Tenn.

A clipping from the Evansville Press, received from Mrs. Inez Coates, President of Fine Arts CC of Evansville, Indiana, announces winners of the local Press Amateur Snapshot Contest and displays reproductions of all winning prints. Mrs. Coates won Class A, Grace Hall of Grandview, Indiana took the prizes in Classes B and D and Grace Hedinger, Class C. Mrs. Coates proudly points out that all winners are women as well as members or ex-members of the Fine Arts CC. Judges were: Siegfried Weng, Director of Evansville Public Museum; J. Bryon Scott, Chief Photographer of the Evansville Press; Don Hendershot, head of the Photographic Department at Smith and Butterfield's; Mrs. Helene Baxter and C. Covert of Helene-Covert Studio; Eddie Wheeler, Press Photographer.

The program of Fine Arts CC for September 6 consisted of 34 black and white slides, supplied by Eastman Kodak School and Club Service on Photography in Criminal Investigation. These slides illustrate the technic and care needed in collecting clear, convincing evidence in criminal investigations. A representative from the Identification Division of the Evansville Police Department participated in the program.

Harry Lichtenberger is Chairman of Fine Arts CC International Color Slide Exhibition. Closing date is October 17. It is said (by Pres. Coates!) that each of the 25 club members will have a job to do in connection with the show.

Things are shaping up in Texas, according to S. D. Chambers PSA DR for the state. There is talk about organizing a PSA Chapter in the Houston area. In Midland they have elected temporary officers to determine policies and proceed with the organization of a PSA Chapter. This news is from Maureen White, "Committeewoman" and Secretary of the local committee. Cody Davis is President and John Sherman, APSA is Secretary of the PSA Chapters committee for the state of Texas. Main objectives of the Midland PSA Chapter is the organization of an International Salon in cooperation with the Midland CC. Three PSAs from Hobbs, New Mexico are ready to join the group.

The first "CavOilcade Exhibition of Photography," whose slogan is "WE OIL THE WORLD" is being held in October this year, sponsored by the Port Arthur Refinery of Gulf Oil Corporation and presented by Port Arthur, Texas CC at Gates Memorial Library, October 9-29. They started too late this year, but in 1956 the salon will be international in scope and conform with requirements of the PSA. Texas has not had an International since 1953 when Houston held their 28th annual show. S. D. Chambers hopes for re-establishment of the Houston salon.

In early August the San Antonio CC viewed color stereo slides of Hawaii and some from other countries. These were made by Mrs. Leona Larson, a new member of SACC. Mrs. Larson is well versed in color and knows what people want to see.

Mr. John Leeper, Director of McNay

Art Museum, selected the winning prints for San Antonio CC this year. He aroused much controversy with these statements: "Photographers lack primitive skill" and "In photography serious esthetic standards are non-existent." What do you think, dear reader (if there are any readers of this column)?

The Convair Shutter Sheet indicates no time out for summer in Fort Worth. Folks there are interested in two talks which will be coming up shortly. One is to be by George Lockhart who proposes to show "What a Difference an Air Brush Makes" and the other is by Art Hoel who will show "What a Difference a Vacation Makes".

The making of a home movie in Fort Worth, Texas provided a means of getting acquainted in a new neighborhood. A group of young married couples decided to make a movie so they'll all get to know each other. It was made in color and called "Vera Cruz", a take-off on "Vera Cruz" with a cast of 34 husbands and wives ranging in age from 23 to 47 years. Those who read Life Magazine will know about it before this gets to press. Excellent publicity was also given to "Vera Cruz" by the Fort Worth Star-Telegram.

Plans for the Gulf States Camera Club Council's Second Annual Convention have apparently been completed. There are no important alterations of the program, published in CZ News for September. It looks like a fine prospect. Louisiana State Fair will be in progress on the Convention dates which are October 29 and 30. Questions about the Convention will be answered by Dr. Harold E. Hammar, Chairman of the Committee, 4206 Barbara Ave., Shreveport, Louisiana. All photographers in the South are invited. Membership in the GSCCC or PSA is not required. Registration forms have been mailed to all members of GSCCC. The fee is \$6.00 per person for the entire two-day program, including admission to the fair grounds, social hour refreshments etc. The fee for Saturday, October 29, "State Fair Revue of 1955" is \$2.00 (optional). Individual registration for Sunday, October 30 only is also \$2.00. Upon receipt of your registration form (to be mailed to Dr. Hammar) you will be sent a hotel or motel list if you wish to make an advance reservation.

Director Jay R. Broussard, of the Louisiana Art Commission reports that the following judges have been selected for the 2nd Annual Gulf States CC Exhibition of Photography: Mr. Harry Leiper of Houston Texas; Mr. Robert Bigelow of Baton Rouge, Louisiana; C. Jerry Derbes, APSA, Hon. JPS of Jackson, Mississippi. The show will be exhibited from October 5 through October 30. As usual the Gulf States Camera Club Council's News-Letter contains enough material to fill the entire space allotted to the CZ News. They never relax a minute "down yonder".

Officers of the Chattanooga, Tennessee PSA Chapter were recently elected for 1955-56: Frederick V. Hines is President; (See Central, p. 52)



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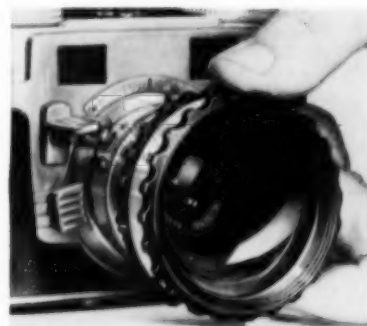
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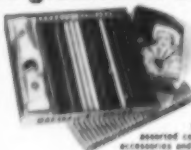
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Another late development is the "Heavy Oil" technique so much in demand today. Any of Marshall's famous transparent Photo-Oil Colors can be made opaque or heavy oiled with the addition of Marshall's Flake White. The Marshall "Heavy Oil" Technique is the only established method by which the colorist has complete control of the opacity and the shades of his paints. Portraits done in the "Heavy Oil" method command unusually high prices, making it well worth your while to learn all about the method.

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### Fall Roundup

The high-light of the west this month will be the Fall Roundup to be held at the New Statler Hotel Sunday, October 30th, commencing at 10 A.M.

There will be special programs in all Divisions. In the Motion Picture Division Fred Evans of the 8mm Club will present "How to Dress Up Your Movies." A "Lighting" Demonstration by Jack Powell, FPSA, will be given to the Pictorial Division, and in the Stereo Division, "Trick Stereo Photography", Hal Lutes presiding. Then in the Color Division there will be "Table Top Photography", a demonstration by George Riediger.

At 12 noon there will be a luncheon in the Golden State Room, and at 2 P.M. the general program for all divisions will start with "A Photo Tour Through Disneyland". There will also be entertaining prints and a specially prepared motion picture, courtesy of Walt Disney, with commentary by Ed Ettinger. All PSA members are urged to attend. A real treat is in store for you.

### Bakersfield Town Meeting

The top event of the West is the PSA Town Meeting at Bakersfield, California, November 19-20, which reads like another Boston Convention. Sponsored by the San Joaquin Valley C.C. Council in conjunction with Southern Calif. C.C. Council and the Wind & Sun Council.

There will be a competition in both b&w and color. 4 prints or 4 slides accepted with no entry fee required. Send your prints or slides and entry form properly filled out to your council president who will enter them for you. The deadline is November 4th.

To cover part of the expense, there will be a registration of 50¢.

It will be a two-day affair with registrations starting at 10 A.M. in the three college Auditoriums. In one there will be Color, Nature, and Stereo, in the other there will be Pictorial and Journalism and in the third auditorium there will be programs and demonstrations on "How to do it" in all divisions.

In the evening Saturday a banquet, with an address by our new President Mel Phegley and following with an illustrated lecture "Desert Photography" by Floyd Evans, FPSA.

Sunday morning a "get acquainted" breakfast at 8:30 A.M. Programs to start promptly at 10 A.M. with the projection of all slides and showing of all contest prints, and the presentation of awards. Following will be a program by the Motion Picture Division in the large auditorium for all.

Sunday noon a luncheon for all who wish to attend, at one o'clock there will be one program in color and one in pictorial photography and for those who wish to go on a field trip, one to the oil fields and refineries, and one to the cotton fields, with models, for a lot of shooting.

The photographers who are to present programs reads like "Who's Who" in the PSA world. Al Stewart APSA, Leo Moore APSA, Max Draderick APSA, Dr. Thompson, Jack Lloyd and Nestor Barrett of the

MPD, Dr. Harold Lutes, Glenn Brookins, Fred Archer, Hon. FPSA, Boris Dobro, FPSA, Charles Norona, and many more.

At the meeting in Los Angeles to prepare the program there were present: Mel Phegley, APSA, our new president, Floyd Evans, FPSA, Western Zone Director, Merle Ewell, Vice-Chairman of the Color Division and president of the SAC Council, Irma Louise Rudd, Editor SAC Bulletin, John Rudd, Roy E. Elliott, President of Wind & Sun Council, Art Miller, editor "Photo Trends," their bulletin, and E. Fissel, San Bernardino; A. H. Hilton, President San Joaquin Valley C.C. Council, Berdell Diskinson, color chairman, and president of the Kern C.C., the Host Club for the town meeting. Berdell is chairman of the town meeting. Address all communications to him at 2024 Chester Ave., Bakersfield, Calif. Maury Lank was the host for the L.A. meeting.

### Redlands Photo Fiesta

Sue Loveless of Redlands was selected "Miss Photo Fiesta of 1955" from a field of 42 contestants recently as a climax to the Seventh Annual Photo Fiesta sponsored by the Redlands Camera Club in Smiley Park.

Contest judges were Bernard of Hollywood, Bill White, chief talent scout for RKO Pictures; Ted Brooks, president of the Southern California Professional Photographers Association; Betty Brosmer, model and cover girl from Hollywood, and H. Stockham of Lancaster.

The southland photographic enthusiasts swarmed through the park as they pursued their favorite hobby. Shooting sessions started at 12:36 and continued until 4 p.m. Sets had been specially constructed in the natural park setting with models available for posing.

Fiesta features included a character contest for the "most interestingly equipped photographer". The trophy went to Rockie Nelson of Los Angeles with Foy Pierce of East Highlands placing second and John Kauf, USAF, third. Rodney Wright of Redlands was the judge for this contest.

The Euclid Avenue CC of Ontario and Upland was winner of the contest to determine the best set other than those constructed by the Redlands CC. "Valentines" was the set theme. Second in this division was the F. Stoppers CC of Montone featuring "Girl in the Gold Frame" and the Artists and Models CC of Yucapipa placed third with "Winter Wonderland." Fourth place went to the Grayback CC of Banning with a "Mail Box and Wall." Jack Kilpatrick and Richard Marx, both of Los Angeles, were judges.

Recognition was given to Elmer Kingham of Redlands who received a trophy in appreciation for his work as Master of Ceremonies. A cup went to a representative of the Ames (Iowa) CC for being from the farthest distance and an exposure meter was given as a prize to John Rhak of Norwalk.

Rated as another highly successful photographic venture, the Fiesta drew wide response from amateur and professional photographers. They took advantage of such scenic sets as those with seashore, western (See Western, page 52)

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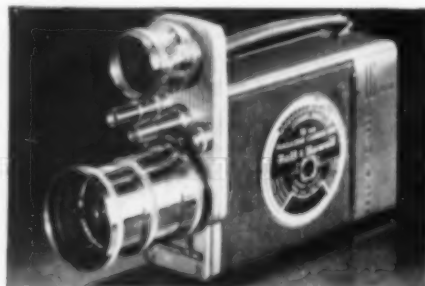
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## National Lecture Program

It will be good news to many camera clubs and councils to hear that Cecil B. Atwater, FPSA, FRPS, of Duxbury, Mass., will make his second National Lecture Program tour starting January 1, 1956.

The enthusiastic reception accorded Mr. Atwater's programs last winter, when he drove 18,000 miles during four months to deliver 65 lectures before 51 clubs, has prompted NLP to schedule another tour for this PSA celebrity. Because the eastern seaboard states could not be covered on his last trip, this area will now be concentrated on. However, if enough requests are received, the entire eastern half of the U.S. will be included.

Mr. Atwater is internationally known as exhibitor, judge, teacher, author and lecturer. In 1938, he first became interested in salon photography and is now a Four-Star Exhibitor. The 1950 *American Annual of Photography* listed him as the world's leading exhibitor the previous year.

Born in Ohio, Mr. Atwater has spent most of his life in New England. A former president of the Boston Camera Club and the New England Council of Camera Clubs, Mr. Atwater is now retired from business. He is experienced in monochrome, color and motion picture photography, and is the author of *Photographing Mexico*. A Fellow of both PSA and the Royal, Mr. Atwater has served as chairman of the PSA Camera Club Division.

Mr. Atwater's NLP presentation is unique in that it offers clubs a number of programs to select from, five in three different photographic media.

The basic programs are:

1. The Salon Print and How It Gets That Way
2. How to Make Good Negatives
3. Paper Negatives Simplified
4. Getting Results from Color Transparencies (revised program)
5. Getting Results From Your Movie Camera

Another NLP "first" is the offering of three short courses, each of three lectures. These can be staged by clubs on consecutive nights or over a week-end. The success of these courses on Mr. Atwater's first tour, prompts NLP to suggest to program chairmen that they seriously consider them for their clubs. As proof of their interest, a number of clubs who heard Atwater programs before have asked to be scheduled for one of these short courses.

The fee for a single lecture is only \$50., with no extra expenses. Each additional lecture on consecutive nights is \$45. each. The fee for each three-lecture course is \$140. No club is considered too small to sponsor one of these PSA presentations. If your club has any particular problems in staging a lecture program, NLP Chairman Maurice H. Louis, APSA, will be glad to assist them. Write him at 333 West 56 St., New York 19, N. Y.

PSA-affiliated clubs have already received notices of this tour. Inquiries and bookings should be made directly through Mr. Atwater. Program chairmen should write him at Duxbury, Mass.



## South of the Border

Editor: J. L. Zakany, ACFM  
V. Carranza 69, Mexico, D. F.

### Cuba

Jorge Figueroa of Havana, has been appointed new General Secretary in Cuba of the PSA Caribbean-American International Portfolios. Club Fotográfico de Cuba (O'Reilly 366, Havana) will exhibit its 9th International Print Salon, the previous being accepted by PSA's Pictorial Division, and its 6th Color Slide Exhibition, which will strive to meet Color Division requirements for approval. Closing for both is Dec. 2nd, 1955.

### Chile

Foto Cine Club de Chile's 19th International Salon will be on exhibit at Santiago from November 15th to 27th, in monochrome & color.

### Mexico

Mexico's Third National Salon opened on August 25th, at Club Fotográfico de México quarters. Present were numerous personalities associated with photographic, artistic and official circles, among them two famous photographers from the U. S.; Harry L. Hartley, PSAer from Edinburg, Texas, specialist in oil refinery pictures, known as one of the top print exhibitors in that State, with 165 acceptances, and J. Elwood Armstrong, FPSA, accompanied by his wife, Mr. Armstrong, Ex-President of the Photographic Salon Society of Detroit and of the Photographic Guild of that City, now its Director of National Activities, exhibited a highly interesting collection of color slides. They struck up a close friendship as a result of Hartley sending his prints to Armstrong's brain child, the National Personalized Print Analysis Service of PSA. When the latter mentioned needing but 13 new prints to total 128, with 640 acceptances, for a 5 star rating, Hartley suggested a trip to Mexico, which he has visited six or seven times. They met on August 17th at Mexico City's gigantic new airport, being greeted by members of CFM, Mario Sabaté, Hon. CFM, APSA, director of its club bulletin, J. L. Zakany, Treasurer, and René Cacheaux, co-editor of this column. They were accompanied and shown places of pictorial interest, by the aforementioned, on the first leg of an extended tour thru Toluca, Morelia, Lake Patzcuaro, Salamanca Oil Refinery, Guanajuato, photographers' paradise, San Miguel Allende, meeting place of artists and painters, Queretaro, Pachuca, San Juan Teotihuacan Pyramids and back to Mexico City.

Willard H. Carr of Edgehill Farm, Roxbury, Conn. has been appointed Secretary of Circle 2 of the Mexican-American International Portfolio. He speaks Spanish fluently, having resided in México for many years.

Mexicali, B. C.'s up and coming Asociación Civil Pro Arte, held their first local Photographic Exhibit, in the Concert Hall of the Teachers School, showing the works of such well known photographers as Enrique Lira, Alejandro Athié, Hans Bakhof, Hector Martínez de Alva and others.



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### Your New Canadian Zone Director

He enjoys Chinese food, and is not hard to please around the meal table. He's keen on reading, enjoys a good movie once in a while. Plays golf at Marlboro Country Club, Montreal, for the exercise and fun of it. Gets a kick out of rifle shooting.

When it comes to shooting with a camera, Walter L. Wood (Wally to Montreal CC folk and PSA'ers) is mighty critical of the results. He is convinced that the waste paper basket is a photographer's best friend. If the pictures don't click get rid of them quick.

In making necessary photo decisions,

Wally has a 'quick home permanent' critic, Dorothy, the charming lady who led him to the altar nine years ago. When there's any doubt as to whether a print or color slide of Wally's should be given its just due in the garbage, Dorothy provides the ultimate judgment . . . is indeed Wally's most pertinent print and slide critic.

Wally, born in London, England, arrived in Montreal thirty three years ago, through the devious route of Chicago, Ill., and Alberta. He still travels a great deal. Bring coast to coast representative of the P. and M. Co. Ltd., a firm dealing in railroad supplies, of which his father is president, he travels mostly by train. As has been the

case during his term of PSA Program Coordinator in Canada, the opportunity of meeting members from the Atlantic to the Pacific as Zone Director will be a tremendous advantage.

It will assist too, inasmuch as he is also the Canadian member of the three man PSA Pictorial Division Salon Board, a member of the Camera Club Committee and is affiliated with both PSA's Color and Nature Divisions.

At heart, he is fundamentally a monochromist. For his varied photographic activities he is well equipped with a Leica, Bertram Lensmaster and Speed Graphic 2 1/4 x 3 1/4 outfits, a Rolleiflex, a Linhof-Teknica 4 x 5, and for movies a Bolex H16.

How well Wally Wood has used these is indicated by the knowledge that he boasts the Associate degree both of The Royal Photographic Society of Great Britain, and PSA, of which latter he is a four star exhibitor in the Pictorial Division, as well as one of the few Canadians to be awarded PSA's Service Medal. He has Pictorial Medals earned at shows in Canada, U.S.A., Portugal, Chile, India, France and Mexico.

Wally Wood is a Past President of Montreal Camera Club. Is presently Chairman of their Honor and Awards Committee, and serves on judging panels for both monochrome and color.

Photo-subject wise Wally's love of animals and nature's wild life gives him the lead to many of his camera studies. At times his home somewhat resembles a menagerie. This may not be entirely selfish, animals being a natural where there are young children. Wally and Dorothy's home picture is high-lighted by three sons, Richard, Colin and Michael, 7 years and 6 months old, respectively.

Wally Wood dislikes vacillation. Has acquired the reputation of getting things done . . . and fast . . . almost, at times, to the point of being impetuous. He has the fortunate facility of being able to put other people to work . . . and to make them like working with him. He is fortunate too that in his home bailiwick of Montreal he is surrounded by what is probably the greatest concentration of avid picture makers and enthusiastic PSA'ers in any Canadian town or city.

Forecast is that Wally Wood will give virile leadership to PSA in Canada. Every member will wish to congratulate him on his election and wish him all success.

### Monochrome Enthusiasm, Hong Kong Pattern

Where does one look for monochrome pictorial enthusiasm, these days? Seemingly way, way to the Far East, in Hong Kong!

Several times in recent years, the number of entries in Canada's International Salons from Hong Kong, have exceeded those of the local enthusiasts.

The effect of this showed up in the 1954 world listings of exhibitors having 40 or more prints accepted that year. 14 of these, including all of the top four, were Hong Kong-ites.

It continues to show up in this year's Canadian Salon catalogues. Take the 10th Edmonton, Alta., International, for instance.

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in quality

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STUDIO LIGHTS**



**AP13  
CINE LIGHT**

Ideal for movies, stills, or location shots. Uses 1000 watt T20 mogul base lamps. Fits any 3/4" stand mount.



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## SMITH-VICTOR, GRIFFITH, INDIANA

the world's most reliable name for dependable photographic lighting equipment

Stand-Lights    Camera Mount Lights    Adapta-Lites    Accessories

Here we find Chen, Cheuk-Man, Cheung, Ching-Hwa, Chiu, Chung-Hei, Fook-Ling, Hing-Fook, Kai-Ming, Kung-Sik, Man-Ping, Seck-On, Tai-Chi, Shiu-Fong, Sze-To, Yet-Pore, and the three Wu's, Francis, Daisy and Dr. K. H. . . . a total of 33 acceptance stickers, divided among 19 Hong Kong exhibitors of prints at Canada's "Gateway to the North." Meaning that this 32 square mile fragmentary British possession produced nearly twice as many exhibitors at Edmonton, as all Canada, with 3,684,000 sq. miles of scenic countryside to shoot at, and 20 times the population.

Most of the Canadian exhibitors, eleven in all, were well-known, long-term stalwarts of the international salon scene. Easterners such as Art Barsky, Wally Wood, Moe Segal of Montreal and Harry Waddle of Port Dover, Ont. Westerners included Joe Brickner of Vancouver, Evelyn Burt-Smith of Sydney, B. C., Jim McVie of Victoria, Dr. L. G. Saunders of Saskatoon, Sask., Wallace Gallo-way and N. P. Ochotta of Edmonton, Alta.

#### Hong Kong at Calgary Too

The 13th Calgary "Stampede" Salon catalogue contains much about a repeat performance by the same exhibitors. Hong Kong photographers, twelve in all, were given the judges' nod of approval on 21 prints. The standard small coterie of Canadian salon contributors was present from east and west. The remainder mostly American, with a smattering of European continentals.

Both at Edmonton and Calgary exhibitions, Toronto, once a highlight of monochrome pictorial accomplishment, was conspicuous by its absence. One exception only—three prints shown at Calgary by your Editor of "Canadiana."

You may ask . . . "So what? Are the larger Canadian camera clubs leaning over lopsidedly in the direction of color? Is monochrome becoming a dying medium of club activity in this country?" It could easily be. At the Toronto Camera Club's Print of the Year contest last spring, there were entries from only three bidders for the honor, from a Club of 300 total membership.

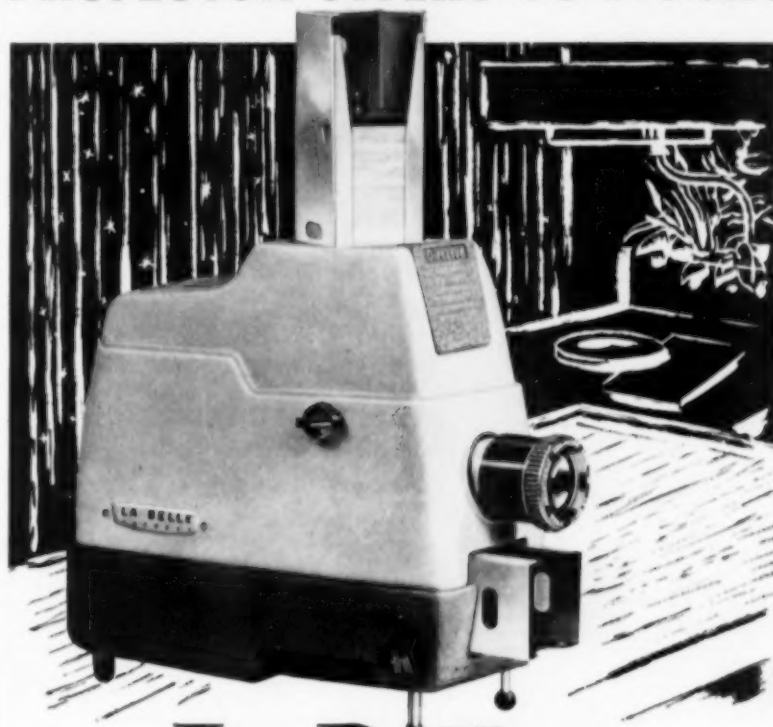
Yet as was pointed out in August "Canadiana" PSAers in this country made a mighty fine showing in the Who's Who world pictorial ratings for 1954, with seven in the 'forty-prints-or-more' category. But the same names come up year after year after year. They're the same enthusiasts who've been carrying the monochrome standard for a long time. All credit to them. But there should be some signs now that newcomers, perhaps from some of the smaller CC's across country should be moving into the salon field. Meantime a large proportion of the new names in Canadian salon catalogues are from Hong Kong. All credit to them too!

#### National Club Slide Competitions

Canada didn't do so very well in the PSA Color Division's National Club Slide Competitions. In the toughest class of all, The Toronto Camera Club came 8th in Class AAA, with 243 points against the leading Rainbow CC, Salt Lake City's 265. No other Canadian club took an honor listing in any one of the four classes.

(See Canadiana, p. 52)

## NO OTHER AUTOMATIC SLIDE PROJECTOR OFFERS SO MUCH!



# La Belle

## DIRECTOR "300" - only \$59.50

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*Newest 35mm touch system automatic slide projector...*

**No other projector is easier to use!** Feeds, projects, changes and restacks your slides in proper sequence with just a touch!

**No other projector costs less to operate!** Every La Belle projector—from \$49.50 to \$154.95—can hold up to 150 slides in a single magazine. That means two things: 1 . . . La Belle will cost you as much as 50% less to run; 2 . . . You'll enjoy automatic full-hour shows without handling a single slide!

**No other projector offers so much quality!** Touch system changer . . . blower-cooling . . . 5" coated and color-corrected f/3.5 lens . . . 300-watt lamp . . . and it's the lightest weight—less than 7½ pounds complete!

**See it at your dealer!**

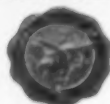


#### FREE BOOKLET!

Shows how  
you can enjoy  
your slides as  
never before.  
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ADDRESS \_\_\_\_\_  
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## MEMBERSHIP PIN



The PSA emblem in gold and blue enamel is furnished in two styles, a pin back for the ladies and a lapel button for the men. Every PSA member should wear one of these so he is always known to other members. Many members have two, a lapel button for dress-up occasions and a pin-back for sports wear and camera togs. Sold only to PSA members. Specify style when placing your order.

**\$2.00**  
either style

Sold only by  
**Photographic Society of America**  
2005 Walnut St.  
Philadelphia 3, Pa.

## George Baer Wins "Mr. PSA" Award 2nd Time Demon Signer-Upper Walks Away With Title

George Baer of Rye, N. Y., winner of the 1954 Mr. PSA Award has repeated his victory this year to be named "Mr. PSA of 1955." The contest opened at the close of the 1954 Convention in Chicago and closed at midnight on Sept. 1. Open to all PSAers in the United States and Canada, the Award has been given to the member who sponsors the most new members during the year. The prize is a trip to the Convention as a guest of the Society.

### Past winners

Mr. PSA was established at the New York Convention and the winner that year was Boris Dobro, father of the PSA Town Meeting. The following year it was L. B. "Red" Dunnigan of Detroit, and last year it was George Baer.

The scores are kept in the membership records division at PSA Headquarters in Philadelphia and a list of the leaders is published during the months preceding the Convention. The final standings are determined just a few days before we go to press and the name of Mr. PSA is announced on the opening day of the Convention.

### Everybody wins

While only one of the leaders actually receives a prize, all of the sponsors are winners in this contest because they have introduced a friend to the joys of PSA membership

and the greater fun of photography. In addition, each sponsoring member sees his name published as sponsor in the Journal listings of new members. (Not in the Journal this month!)

In the months preceding the close of the contest the names of the leaders are published in alphabetical order so that no one can tell who has an "edge." The list this month is in numerical order, although there are several ties, the 17 names representing 11 places in the standing.

### Next year?

With the 1955 contest closed on Sept. 1, there have been inquiries as to when the 1956 contest will start. The Mr. PSA contest has been on an annual basis, with the national Membership Committee determining each year if the contest should be continued. The Committee makes a recommendation to the Board of Directors and the Board acts on the recommendation. It has been found in the past that if a membership drive retains the same form for too long a period it does not achieve the desired result. It is possible that the next issue may include news of the contest, but since we close before the Board meeting at the Convention, it is more likely that the decision will appear in a later issue.

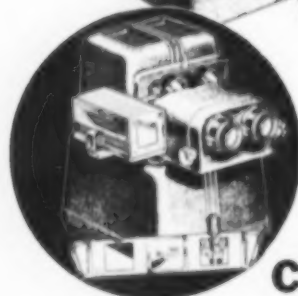
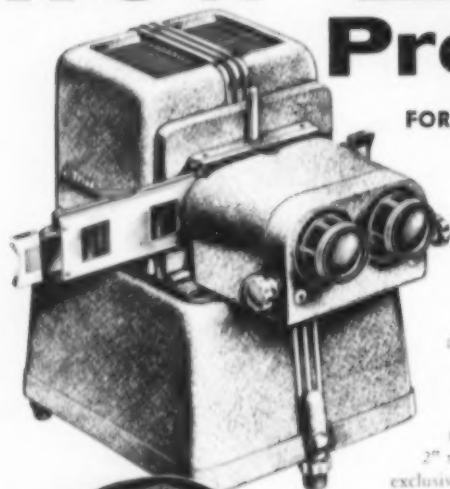
### You can sponsor a friend

However, any indecision should not be the cause of any member failing to sponsor a friend as a new member. In setting the starting date for a new contest, or for the continuation of the present one, the Board usually gives consideration to those who have brought in new members without thought of added reward.

In signing up a new member, your job as sponsor is to see that he gets all the benefits from his membership and that he makes full use of the Society and Division services.

## new 2-way Projector

FOR STEREO AND 2" x 2" SLIDES



The new Compcor Triad Projector is truly the most advanced stereo projection system. You can now easily project your favorite stereo slides in life size, in full color, with more brilliance and greater, natural depth—to one or a hundred viewers—at the same time! You'll be amazed at the startling difference in your stereo slides, the new-found realism. It's actually 2 projectors in one—because an instant changeover permits manual or automatic viewing of 2" x 2" slides, too. You'll marvel at the many exclusive features: one knob lens control; illuminated preview panel; rear control focusing; perfectly matched projection lenses; 2—500 w. lamps on separate switches; "whisper silent" blower system plus many others.

### Write for FREE bulletin

giving full details and specifications on this remarkable 2-way projector. See why TRIAD should be your projector for today AND tomorrow.

**COMPCOR Corporation**

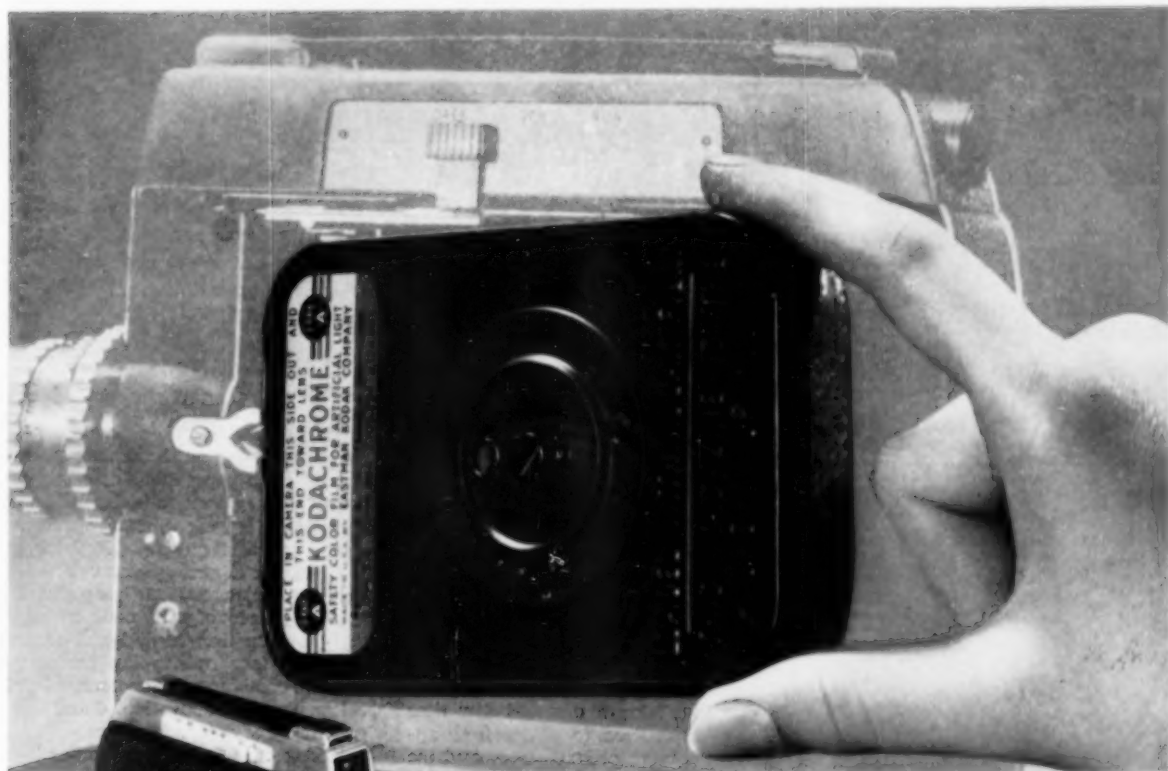
2271 W. St. Paul Ave., Chicago 47, Ill.

### New PSA Contest Leaders

#### (Final results)

George O. Baer  
L. B. Dunnigan  
Henry C. Miner, Jr.  
R. W. Sharon  
Loren M. Root  
M. M. Phegley  
A. Millard Armstrong  
Henry W. Barker  
Alan J. Dale  
George F. Brauer  
Sten T. Anderson  
Walter Harvey  
Maurice H. Louis  
Boris Dobro  
Dewitt Bishop  
Fred H. Kuehl  
Paul J. Wolfe





black-and-white  
indoor color  
outdoor color

from one to another  
in seconds

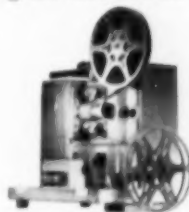
and **KODAK'S FINEST LENS**

What happens to a perfect movie moment you see suddenly *outside* your window—when your camera's loaded with *indoor* film? To help you catch fleeting action on the spot, the Royal offers the lightning-quick film change of a magazine camera—AND a superb lens to capture the scene exactly right!

**Cine-Kodak Royal Magazine Camera, 16mm.**, wears Kodak's finest lens, a superb Kodak Cine Ektar. This optical marvel makes challenging light and weather your allies in getting more interesting, yet brilliant, movie scenes—pinpoint sharp, from a mittened hand holding a tawny leaf . . . to distant landscape frosted by autumn's early haze.

Just 3 seconds to load or to switch magazines from black-and-white to color. Built-in exposure guide prompts you, even in the excitement of taking a really beautiful scene. One lever controls normal speed, sound speed, slow motion. You can make single-frame exposures for animation and title effects. Later, when you (or the family at Christmas) add extra Ektar Lenses, Royal's precise

optical finder shows you *exactly* the field each lens covers. *Royal*, all right—yet there's no sign of a king's ransom on the price tag: The camera is just \$169.50 with the great Kodak Cine Ektar 25mm. f/1.9 Lens.



#### The Kodascope Royal Projector

Truly a Royal companion for your finest 16mm. movies. Ultra-fast f/1.6 Lumenized lens puts your prizes on the screen big and bright, immaculately crisp to the very corners. Operates with a modest hush that keeps attention focused on your film. Reverse control; light, easy-to-carry, self-contained case—and permanent pre-lubrication to eliminate once and for all the old projector troubles. AC-DC, \$240.

Thinking of movies you'd like to make with a Royal? Your Kodak dealer can give you a Royal welcome for your dreams. (Convenient terms, too.)

*Prices include Federal Tax and are subject to change without notice.*

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

**Kodak**  
TRADE-MARK



# f/3.5 & 1/300 for

—and an emergency brake for ultra-fast Kodak Tri-X Film... a rut remover for the new fall season... what happens to you when you process your first roll of the new high-speed Kodak Ektachrome Film... a television adventure coming up... and the speediest way yet to mix processing chemicals in your darkroom

## Come here quick, world!

Not long ago, we printed this advertisement on the back covers of your photo magazines, showing a young man who



"Debbie... come here quick!"

EXPERIMENTAL KODAK COMPANY, KODAK CITY, U.S.A.

had just found out what a wonderful film the new Kodak Ektachrome is. Now comes a letter from Mr. Gene Simon of Chicago, who did just what we suggested in the ad. Here's what he says:

"Yes, advertising pays!!"

"It pays for you, the manufacturer, and for me, the hobbyist."

"Let me explain. The August issue back page advertised home color processing. Now even though I've processed black-and-white for a couple years now, I have always regarded color as out of the question."

"So I read the ad, mulled over it a couple weeks, finally ran out and purchased some 35mm Ektachrome (ASA 32), shot it, and early this week successfully developed and mounted transparencies."

"I'm still amazed, and of course, thrilled."

*That's just what we said would happen. To be exact, we said: "Get a roll. Shoot it. Process it. You've got an exciting moment ahead of you—and you'll quickly discover what the shouting is all about. You'll be doing some shouting of your own."*

(The film, if your August magazines

aren't handy, is the new-type Kodak Ektachrome Film—available now in 620 and 120 rolls as well as 35mm and 828 miniature. Fast, easy to process, and good.)

## Rut remover

Fall always marks the beginning of a new darkroom season. When the first cold, wet weather comes, you begin to itch to get started making prints from the best of your summer negatives. (You must, because we do.)

We don't know of any better time than this for you to take a fresh approach in your print making. And the freshest way is with new photographic papers—some you haven't tried before.

What we'd like to suggest is that you get a number of different papers and paper surfaces that you've never used or haven't used for a long time. Then experiment with matching different types of pictures with different papers—a fire-light scene on a paper with an Old-Ivory tint and a Suede Matte surface; a ma-

haven't already, are Kodak Medalist and Kodak Opal Paper.

Kodak Medalist Paper is a wonderful paper to standardize on for most of your work, and you should be familiar with it. It's a paper that's deserving of your best negatives, a rich, full-scale paper with strong blacks, sparkling whites, and a full range of middle tones. It's a flexible-contrast paper that tones well, manipulates well. It has plenty of speed to get a lot of prints out in a hurry, yet gives you time to dodge. Medalist comes in four overlapping grades to give you continuous contrast range from below No. 1 to above No. 4 and in a good range of tints and surfaces.

Kodak Opal Paper gives you an opportunity to do some really distinctive work. A moderate-speed paper that gives you time for careful manipulation, its warm brown-black tone produces striking effects. But the exciting thing about Opal Paper is the broad range of surfaces and tints... smooth, fine-grained, silk, tweed, rough, suede and tapestry; in lustre, matte or high lustre on cream-white or old-ivory stock. Beautiful. It comes in one grade only, for normal negatives, and tones very well.

Your Kodak dealer can show you these and other Kodak papers in his sample book. Ask to see them, make your choice, and start off fresh this Fall with new ideas on new papers.

## All wet

There was a time when photographers had to mix their own chemicals. Some still do and get a lot of satisfaction out of it, too. But most use Kodak Chemical Preparations in powder form, ready to dissolve in water. That's good because these are carefully compounded chemicals based on thoroughly tested formulas... you get the same results with every batch.

Some photographers don't even bother mixing powdered chemicals. They use Kodak liquid chemicals which you just dilute with water. Simple as that.

You can get a quart of Kodak Microdol Liquid Developer for \$1, and a 16-oz. bottle of Microdol Liquid Replenisher for 75¢. 8 oz. of liquid Kodak



rine scene on a good cold-toned paper or one that takes the right shade of blue toning. Not only will it be a lot of fun, you'll learn more about paper and may produce some striking results. Two papers we think you ought to try, if you

# \$33.75

Versatol Developer cost 35¢; liquid Kodak Indicator Stop Bath, \$1.05 for 16 oz.; Kodak Liquid Hardener, 51¢ for 8 oz.; and Kodak Rapid Liquid Fixer with Hardener, \$1.30 for a gallon.

## TV adventure

Go ahead and turn the knob on your TV set, but hold on to your hat. This is going to be experimental.

Every top-flight professional movie director has a pet film idea buried deep within his heart. Some day, he tells himself, he's going to *make* that picture... put all his skill and experience and enthusiasm into it... and show the world what a movie can be.

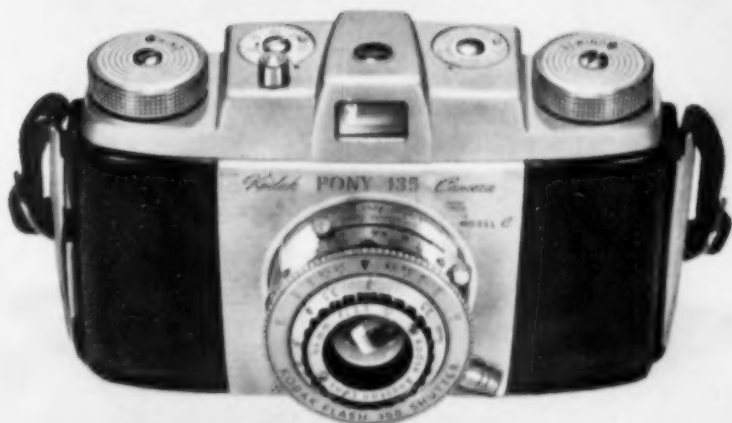
Kodak has made a deal with the Screen Directors Guild (which includes every Academy Award-winning director in Hollywood) to create that kind of opportunity. Top directors will pick their own scripts, cast them, and film them for the new Kodak TV show, "Screen Directors Playhouse."

If you're a movie maker, interested in the fine points of cinema technique and direction, then this should be your opportunity to study movie skill at its best. And even if you're not a movie maker—where could you prospect for fine entertainment with a happier chance for success?

Directors for the first six shows have already been chosen—Leo McCarey, who did "The Awful Truth" and "Going My Way"; John Farrow, of "Wake Island" and "Botany Bay" fame; Frank Borzage, who directed "Seventh Heaven" and "A Farewell to Arms"; George Marshall, known for "The Goldwyn Follies" and "Destry Rides Again"; Stuart Heisler, director of "Beachhead," "Chain Lightning," "Along Came Jones"; and H. C. Potter, guiding genius of "The Time of Your Life," "The Miniver Story," and "Victory Through Air Power."

Plans call for Wednesday evenings, starting early in October. Check your local paper for time and station.

(P.S.—There will be commercials, too, mostly on our simpler cameras. Not for you, maybe; but perhaps it's time your wife or son or daughter had a personal camera. No need to wait for the show; your Kodak dealer can show you a Kodak Duaflex Camera right now.)



## Well, why not?

Some folks ask us: "Why doesn't Kodak make a fine miniature camera at an inexpensive price?" "We do," we say, "the Kodak Signet 35 Camera costs only \$75." "Sure," they say, "but we want a second camera and are willing to do without the rangefinder and the extra quality of an Ektar lens."

"Then we have just the thing for you," we say, "the Kodak Pony 135 Camera." "Oh, no," they say, "the Pony 135 only has an f/4.5 lens and a 1/200 shutter. We want at least a 3.5 lens and a 1/300 shutter." "Look again," we say, "the new Kodak Pony 135, Model C, has just that. Here, let us fill you in."

"The Kodak Pony 135, Model C, is new from top to bottom. Most important, it has a faster, shorter focal length lens—a Kodak Anastigmat Lens, f/3.5, 44mm, that focuses to 2½ feet. The shutter is

faster too, with speeds up to 1/300 second, and ring setting. The lens barrel is fixed in position ready for action. The knurled film-advance and rewind knobs are smaller and easier to use. The body is a handsome brown with an aluminum-finished finder housing. And the Model C has a carry strap, body release, film-type indicator, depth-of-field scale, tripod socket, automatic metering, exposure counter, no-thread loading."

"Well," they say, "that sounds wonderful, but it must cost at least \$60; I might as well get a Signet at \$75."

But it doesn't. The Kodak Pony 135, Model C, is only \$33.75, and it's at your dealer's now, if he hasn't just sold out. For the photographer who wants a really low-priced fast-lensed camera or a spare miniature for black-and-white work, we think it's a best buy.

## Speed limit

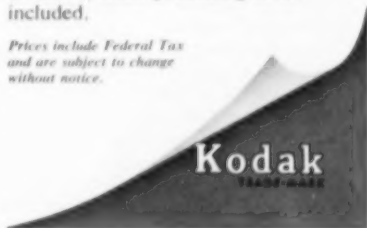
Kodak Tri-X Film is so fast we are now selling an emergency brake. It's called the Kodak ND-3 Filter, reduces light transmission by 3 lens stops, and is very handy in bright sunshine when you want to use a large lens opening to "defocus" a background. It's especially useful for movie makers who can't control exposure by juggling shutter speeds but only by varying the lens opening. "ND" means "neutral density"—no color-filtering effect. Prices of the ND-3 are the same as for other Kodak Wratten Filters in standard series sizes.

(For the record, Tri-X now comes in 120, 620, 127, 828, 35mm magazines 36 and 20, and three film-pack sizes. Also

16mm reversal and 16mm negative—neither processed by Kodak.)

► For a while, your Kodak dealer will have Kodachrome Film two ways, two prices. One, with processing by Kodak included in the price. The other, without processing included—you return the film to your dealer for processing. Same film in both cases—only difference is in the purchase price—which is lower, of course, when processing is not included.

Prices include Federal Tax and are subject to change without notice.



**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

# Formula for a GOOD Color Slide

By Glenn Brookins

Some months ago I was asked to appear before a college camera club and give a talk on what constitutes a good picture. After a few moments consideration I endeavored to switch the topic and choose one with less controversial elements involved. But the college club was adamant. They wanted to know what constituted a good picture. Inasmuch as the membership was predominantly color-minded, we settled for a discussion on what constitutes a good color slide.

The word "constitutes" implies that more than one thing goes into the making of something. Like for instance a house with its component parts, such as foundation, floor, framework, plumbing and electrical installations, doors, windows, and roof—all combined into one completed whole. Or a luscious, tasty cake, composed of various ingredients all combined together by a formula. So is a good picture composed of various ingredients, elements, factors or characteristics, all combined into one complete, harmonious whole. If we know what those ingredients are, and how they are combined or brought together, we have the secret of the whole thing.

The cake-maker first gets out her formula or recipe, then her ingredients, then goes to mixing. Can we produce an exhibition-quality color slide in this manner? Yes, to quite an extent. A cake recipe calls for certain ingredients and tells how to mix them. A recipe or formula calling for certain necessary ingredients of a successful slide is not too hard to fathom, but the mixing of those various ingredients is a little more difficult. As the cake-maker learns by experience, so does the picture-maker. The ingredients of both cake and picture are easily classified and identified. Of the two, a picture is the easier to make. The formula for a cake must be followed almost to the letter, the formula for a picture may be varied a hundred ways. If one single ingredient is left out of the cake, invariably it is ruined. Several ingredients, in whole or in part, may at times be left out of a picture and one still may have a good slide.

## Formula for a Good Color Slide

What are the ingredients, factors, elements, or characteristics of a good color slide? As I see it, there are ten, which may be combined in countless different ways. Not all ten are absolutely necessary in order to have a good slide, but the more of these "ingredients" that can be combined in a slide the better slide one will have.

A good color slide should:

- 1—Have impact
- 2—Be simple
- 3—Exemplify color harmony
- 4—Be universally pleasing
- 5—Be universally interesting
- 6—Be technically excellent
- 7—Be compositionally acceptable
- 8—Impart a message
- 9—Evoke emotional response
- 10—Be plausible, easily recognized, and make sense

These ten qualities or characteristics may be arranged in any order of sequence or importance one wishes, but the main thing is to get as many of them into a picture as possible. They are the ingredients of a successful color slide. Almost any one of the ten qualities may dominate the others and a good slide still could result. It is the most flexible formula imaginable, free of complications or dogmatic rules, and based on common sense.

How may this formula be applied? First of all, one should fix in mind the ten qualities or characteristics, considering each as a separate and distinct element of a good picture. A person has ten fingers. Let him name each finger after one of the ten elements, starting off with his best thumb as Impact and so on down the list. Complicated? Not at all. If you want to take successful color slides, you've got to do a little head work. Your camera can't do it for you, neither can the processing laboratory.

When taking pictures, have in mind the ten ingredients entering into the making of a good picture, and try to get as many of them into the picture as possible. This does not mean crowding things into your scene like sardines into a can or pickles into a jar. The very second ingredient given in the formula is the element of simplicity—which is most important. Perhaps as many slides are turned down at the shows because they lack this one element as from any other cause.

Unless you are an expert you won't succeed at once in producing a slide exemplifying all ten ingredients. Few slides do this. When they do they are tops—the medal winners and those in the Honorable Mention class. Consider these ten ingredients or elements as certain things you would use in building a house, or in making a cake. Except, you can't leave any of them out of your house or cake, but you can on occasion leave some of them out of your picture. That's what makes picture-taking easier.

What may you leave out of your picture, you inquire? Well, let's go down the list briefly.

## Evaluation of Various Ingredients

1—Impact. Many successful slides do not have impact, but if they did, they would be that much stronger. When 2000, 3000, 4000, or even 5000 slides go before a jury of judges for selection at an international show, that's a lot of slides and a whale of a lot of competition. It means that a slide is on the screen for only a matter of seconds. If it has impact, which is strength or shock-force, it stands a much better chance of gaining the judges' approval than would a weak slide. Therefore make your slide as strong as possible. Give it as strong a dramatic effect as possible, or otherwise make it stand out either from unusualness of design or subject matter, or a particularly unique manner of handling, or from sheer beauty of technical excellence alone.

2—Simplicity. If you will look in the dictionary, you will find that the word "simple" is defined in its primary sense as meaning one thing, single, not divided, not complex or

complicated. A simple picture, therefore, literally is a reproduction of one thing or one story-idea. Eliminate all non-essentials and concentrate on the one object or idea you wish to put across. If it's to be the picture of a match-head, show only the match-head and not the pretty girl on the cover. If it's to be the pretty girl, show only the girl and not the match-head. Avoid a complication of objects or ideas in one picture. Make one thing or one idea stand out alone and make it stand out strong.

3—Color Harmony. If color slides are to be the medium of one's photographic expression, then he should learn at once something about color, the relationship of one color to another, and the reaction of one color medium upon another. Avoid clash and discord among colors, and be mindful that a small bright color doesn't dominate a larger more important but more subdued color area and thus throw your color composition out of balance. Nature's rendition of color will be found to be one of the best sources of information available on color harmony with millions of exquisite examples to study.

4—Pleasing. A picture that is not universally pleasing is lost. The multitudes have to be pleased, as well as the maker. Ugliness, misery, horror may make a good color slide, but they do anything except animate one's spirits. Make your pictures bright, happy, cheerful, inspiring, and combine a chuckle if possible. Remember that anything which is beautiful generally also affords pleasure. Even good technical and compositional workmanship in a picture affords a high degree of pleasure in its admiration.

5—Interest. While interest-value is a much mooted question, simple understandable, everyday sorts of things are most likely to possess universal interest. Forego the family portrait, the family-album sort of thing, the ordinary vacation-type of slide—their interest-value is limited. Fundamental primary emotions are more or less the same the world over and if one may be able to direct an effective appeal to one of those emotions, he very likely will strike upon a chord of universal interest. Bear in mind also that what the Creator has set before us in the way of natural beauty he has also set before other people in other lands, and that herein is a common bond of universal interest.

6—Technical Excellence. Little need be said about this quality. Your picture may be ever so good in all other respects, but if it is technically poor it stands very little chance of being a successful slide. Technical quality is implied in all slides which are submitted to the exhibitions and a slide which does not have this quality must indeed have other qualities of tremendously outstanding merit to compensate for its weakness. Generally there is no valid excuse or compensating factor for a slide with poor camera technique.

7—Composition. If interest-value is a mooted question, composition is even more so. However, perhaps more depends upon composition than upon any other single factor in the creation of a successful slide. This ingredient in the formula is designated as "compositionally acceptable." That is not straddling the fence in the matter of composition, but merely stating that composition in a successful picture must of necessity be in good taste to the extent it is acceptable to a jury of judges. Composition should be governed by good taste and common sense. This is not to say the photographer should disregard the more general principles of composition but not become a slave to them. They are in part, but only in part, the blueprint for a good picture. If compositional makeup is tasteful, pleasing, and suitable to subject matter or idea featured, some wide variance to the orthodox may be noted. Nevertheless keep the principles of composition prominently in mind and be governed by them in large part.

8—Message. If a picture doesn't give out with a message

or story, one might as well gaze at a high, blank wall or barren hillside. But even a barren hillside would tell a story of some kind. How much more so should a picture tell a story, impart a message, or convey an idea. It should be something that is alive, that gives forth, that does not cheat the viewer of his time spent looking at it, but rather rewards him for that time and makes him feel he has been well compensated. The story need not necessarily be one of action, nor of the "blood and thunder" type, but may be very quiet, or subtle, or humorous, or an appeal to the universal love of the beautiful. Its only limit is the limit to the range of human feeling and understanding.

9—Emotional Response. An emotional response is something deeper than a purely transitory surface reaction. If we look at a picture and derive nothing from it, one of two things is at fault—either the picture or ourselves. In our human egotistical manner of thinking we would generally blame it on the picture. Few people are so calloused in their feelings as not to respond if a picture really has anything to awaken that response. If the picture leaves us cold, it's quite likely the picture hasn't got what it takes. It lacks that vital spark which passes out and enters into our being and forms a medium of contact through which we are drawn to the picture. Here again it is the common, everyday sort of things we are familiar with which are most likely to awaken response. If we can portray those things in an unusual manner, have our camera "see" them as they are not commonly seen, or catch them in an unusually different and effective attitude or lighting, we will have something which will serve the double purpose of not only awakening response but the predecessor of response which is interest. Again, love of the beautiful and the esthetic side of life are vital factors in our emotional makeup, and the range of human emotions is the only limit to emotional response a picture may possess.

10—Plausibility-Recognizableness-Make Sense. This trio may sound like a mouthful. They're the leavings, after the pie crust or biscuit dough has been rolled out. But nonetheless they are a vital part of the formula for a good color slide and merely because they are listed last does not mean they are the least important. Slides submitted to the shows in which subject matter or motif is not immediately and easily recognized, or is not plausible, or does not make sense, receive a thumbs-down vote in a hurry. Make your picture and its story as plain as day, so that it can be sensed at a glance. Make it wholly and completely plausible, so that no one will have to stretch his imagination to believe in its reality or possibility of reality. Above all, make it make sense. It is surprising the number of slides one sees entered in contests including international exhibitions which fall down in one or another or even all three of these categories.

#### What Can Be Left Out?

We have now considered more or less briefly the ten ingredients or elements of a good color slide, without answering the query as to what may be left out. This can be answered in part by stating what must be left in.

First, we must have technical excellence. All else hinges upon this one factor. Next is selection and composition. How did "selection" get into the discussion? It is a prerequisite of composition—before we can compose we must first select. More depends upon selection and composition in a successful color slide than upon any other single factor—or any half dozen of those factors all put together, save good camera technique which is implied.

From selection and composition may be derived impact, also simplification, also color harmony. From selection and composition may be derived subject matter or story-idea that is universally pleasing, that is universally interesting, that imparts a message, that evokes a response. And certainly from selection and composition comes subject matter or story-idea that is arranged for portrayal in a manner to be plausible, easily recognized and made to make sense.



Thus is seen how tremendously important is the element of selection and composition in the production of a successful color slide—or any other photographic endeavor. But don't spend a lot of money buying expensive books on composition—you'll find much conflict and confusion and could easily become lost in the maze of compositional ramifications available. Learn a few simple rules of composition, combine them with good taste and common sense, be governed by them to a reasonable extent, and you'll find they will guide you through almost any situation you may encounter.

But getting back to the matter of this formula and its ten ingredients: What may be left out? Don't leave anything out, if you can avoid it. Those ingredients are all vital—they all go together to make a successful color slide. Of course you may not be able to include all of them in more than one out of 100 slides at first—but that one slide will be a humdinger! Include all of them you can, and the more of them you include the better slide you will have.

We do agree with Blanche Kolarik that in club competition the judges can take a more helpful attitude in their comments. After all, somebody loved the poor little picture or he wouldn't have entered it! Encourage him with some praise, and build your criticism on that praise, pointing out how the picture could be improved by eliminating the faults. While such an attitude will help the neophyte, it can also keep him down to size until he really is good enough to make the plunge.

On the other hand, judges with several thousand slides or prints to wade through can't take much time to be helpful; the sheer labor that confronts them requires them to be somewhat ruthless and accept only that which will make a good exhibition.

*And if you will delete mentally the word color wherever it appears, all the comments fit prints equally well.—db.*

**Editor's Note:** This article, and the one by Dennis Grant on what the judges find in a slide to cause rejection, balance each other quite effectively, your Editor believes. Glen Brookins, experienced color salon exhibitor, commentator and judge approaches this subject from the positive side. Denny's findings are more to the negative side. (See p. 28, September Journal.)

There are several schools of thought in teaching, and advising about photography is teaching, one of which says you must always take the positive approach, never use the negative, it is too discouraging, etc.

It has been our experience that a little of both is needed. Note the example at the end of Denny's article. Let's get practical about this one, too. Glenn offers a positive formula for successful exhibition slides. How does the average you apply the formula?

We'll assume you pre-judge your slides. You must, if you select four little slides from the multitude in your files. You can't pick out the four to send without pre-judging them. But you do it in a leisurely manner, studying each to see if it meets with your approval, or would this other one be better? And if you were faced with 5,000 slides and had to pick 200, could you be so leisurely? But that is another point.

Suppose you use Glenn's formula to pick your four. You can easily convince yourself that every one of your four slides excels in every one of the ten points he makes. But that is only your opinion. Have you ignored the poor masking job you did in getting rid of that color blob so your slide is no longer centered when projected? Have you achieved simplicity and a high degree of compositional excellence thereby? Is the exposure right on the nose?

By all means use Glenn's formula, if it appeals to you, but also turn back to Denny's article and find the things the judges don't like and see if your four avoid all those items.

## Some Suggestions on the Filing of Color Slides

By George C. Simmons

Every color photographer who has taken over ten rolls of film is at some time or other faced with the problem of a systematic arrangement of his slides. This usually originates from an embarrassing shuffle and turning on of lights during a showing or perhaps just as a personal time saving device. In either event the photographer will find that orderliness in the arrangement of his slides is conducive to orderliness in thought concerning them.

Slides may be classified in almost limitless ways. The method or usually combination of methods used should be adapted to the individual's needs. Probably the simplest manner of arrangement is that of temporal priority, the order in which taken. This type of organization has the advantage of keeping trip sequences and other series shots together, but has the disadvantage of separating closely related subjects. A more generally satisfactory way, one used by many slide takers, is an alphabetical arrangement according to subject. Photographers with both unusually large collections and a wide variety of subjects might try the Dewey Decimal numbering system as a basis of classification.

Abridged copies of the Dewey classification can be found at even the smallest of libraries. Fortunate indeed is the nature slide specialist. Whether his field is animal, vegetable, or mineral, experts have published classifications in nearly every field.

The classification used by the writer and here discussed is one which might be usable by others. The actual filing described was done in six-drawer slide files with two rows of six compartments each in every drawer, but almost any standard file is usable. In this arrangement all slides fall into four major categories: 1. Processing 2. Scenic 3. Subject 4. Special

The first or processing division is kept in the first drawer. This drawer contains sections for slides returned from processing, to be cropped, to be mounted, to be titled, to be spotted, to be classified, to be identified, and miscellaneous.

The second or scenic division embodies about three-quarters of the collection, and hence it is here that a good classification is most necessary. The organization of scenic pictures can be quite a problem, particularly if one follows the common impulse to do it on a basis of

political boundaries such as by states and counties. Without going into the underlying geologic and climatic causes, let it be said that the controlling factor of differences in scenery is land form or physiography, and as such is the most logical basis for the classification of scenic pictures. By investing a few cents the photographer can secure a map\* which outlines the physiographic divisions of the United States and hence the areas of different kinds of scenery. The eight major physiographic divisions of the United States are divided into twenty five provinces which are in turn subdivided into seventy eight sections. The boundaries of the physiographic units on the map mentioned above are superimposed on a political map to facilitate rapid location. The writer uses the larger divisions until so many slides are accumulated that it is noticeably easier to

(See *Filing Slides*, p. 53)

\*A map titled, "Physical Divisions of the United States," prepared by N. M. Fenneman can be secured from the U. S. Geological Survey, Washington 25, D. C. These divisions are discussed in terms of elementary geology in Fenneman's two books, "Physiography of the Eastern United States," and "Physiography of the Western United States," both of which are handled by many book dealers or can be borrowed from many libraries.





Race Week, Marblehead

## Samuel Chamberlain, APSA: Photographer Laureate of New England



Samuel Chamberlain, APSA

In sheer distinctiveness of its indigenous cultural patterns, New England is without peer in North America. Despite a background nurtured in austerity and with traditions deeply rooted in history, New England has a charm and variety which are of enduring appeal to photographers. There have been many famous photographers of the New England landscape, but the Photographer Laureate of them all is Samuel Chamberlain, APSA.

A Journal Profile by Nathaniel and Lillian Pulling



With a background of 25,000 negatives depicting New England culture and several dozen published books of regional photographs taken in New England, we felt that Mr. Chamberlain could offer rewarding hints on photographing New England to members of the Photographic Society of America. As we talked with him we became fascinated with the simplicity of his photographic methods, and enthralled with the breadth and charm of his personality. In short, we felt that here was a distinguished member of PSA whom all of us would enjoy knowing more intimately.

Before going any further we wish to acknowledge that although we like to think of him as a New Englander, Mr. Chamberlain is quite a traveler and his artistic efforts are by no means provincial. He has published over forty volumes of photographs made in various parts of the United States, France, and England. This past summer and fall he has been in Italy, rounding out a collection of six thousand photographs of that country. In addition to his talents as a photographer, artist, and architect, he is a culinary scholar of note. He has published several books on French cooking and is working on a book of Italian recipes.

One of the reasons for Samuel Chamberlain's success as a photographer is the extensive proficiency he achieved earlier in architecture and the fine arts. He studied architecture at the Massachusetts Institute of Technology and, under a Guggenheim Fellowship, at the Ecole des Beaux Arts in Paris and the Royal College of Art in London. He has taught at the University of Michigan and at the Massachusetts Institute of Technology in Boston. During these years he produced innumerable water colors, pen-and-ink drawings, and etchings. They have been extensively published and hang in many American and European museums. These skills are reflected in the composition of his photographs, which are constructed with the studied craftsmanship of an etcher and architect.

Nearly all Mr. Chamberlain's photographs are made with 5 x 7 cameras. He feels that the large negatives provide reproductions of maximum definition, especially since the printing plates are made directly from the negatives by reduction. A large negative, moreover, is of great help to him in visualizing the final appearance of the photograph and in checking the composition for irrelevant and obtrusive details. For outdoor photography he uses a new-model 5 x 7 Linhof with a 7½-inch Kodak Wide Field Ektar lens. With Eastman Royal Pan film he usually uses a Wratten C (deep yellow) filter. For interiors he uses an older Linhof, this one fitted with a 6¼-inch Schneider Angulon wide angle lens. Although he never uses supplementary lights outdoors, his interior photographs usually are made with photofloods. His work in color is done on Eastman Ektachrome. The rest of his equipment is very simple: several sturdy tripods, 36 film holders, focusing cloth, and a changing bag. The authors were impressed by the simplicity of the working methods which he employs in taking pictures. Without extra lenses, filters, and accessories, and using only one kind of film, Mr. Chamberlain feels that he can concentrate his full attention on his subject matter and the all-important image on the groundglass. The pictures he must forego for want of an extra lens are more than compensated by those seen by a mind unencumbered with concern for the mechanics of photography.

We were curious concerning Samuel Chamberlain's approach to picture making. How does he locate rewarding subject matter? How does he select the best viewpoint?

Annisquam, Mass.

Signs of Spring, Marblehead

It turns out that Mr. Chamberlain depends on an instinct developed by long training which can be relied upon to tell him where pictures are going to be found. "You can see a picture possibility from 100 yards away or more, and where there is one picture there generally are others," he told us. He seemed to know of no special way to find the most appropriate viewpoint for a picture. "Walk around the subject area until you get an angle that appeals to you; a trained eye recognizes a picture immediately." He told us that the secret of how he found pictures was simple and prosaic: "Photography requires much footwork." But then we thought of his years of training in drawing, painting, and etching, and were not convinced that this was all there was to the matter.

Being disinclined to early rising and loving the comforts of regular living, Mr. Chamberlain does most of his outdoor photography between 10 a.m. and noon, and between 2 p.m. and 4 p.m. in the afternoon, although he has made many pictures at other hours to gain strength of lighting. His preference is for side lighting and back lighting. When clouds are not present he always seeks to avoid blank skies by framing his pictures with architectural adjuncts or foliage. He regards an empty foreground as a like anathema, and composes his picture space with all the diligence of the skilled etcher that he is. Except for burning in or holding back areas of a picture when printing, Mr. Chamberlain's negatives are printed "straight." He prefers to present nature "as is" and never combines negatives or prints in clouds not present in the negative. It was of some surprise and of no little interest to us, however, to learn that nearly all his pictures encompass the entire negative. He seldom crops a picture, although frequently one edge or another is cut off to change the picture proportions. In this respect, close study of his compositions can be of help to the color worker who must "frame close" and compose accurately.

At this point during the discussion, Mrs. Chamberlain came home from shopping and the discussion was adjourned for a social visit and a short tour of their lovely home. On Tucker Street in Marblehead, Massachusetts, it was built by Bobier in 1698. It has a gambrel roof, weather-beaten clapboards with brown trim, and a huge central chimney into which open six fireplaces in various rooms. The interior rooms are comfortably and tastefully decorated in early American or French Provincial. It is just the sort of home one would expect of an artist who has so extensively photographed early Americana, and of a wife who has written a book ("Old Rooms for New Living") on how to adapt early American interiors for modern comfort. Although he does not develop and print any longer, he does have in his house a combination photographic darkroom and wine cellar. It was very intriguing because Mr. Chamberlain is not only a recognized scholar among gourmets but also a connoisseur of fine wines. While we partook of the latter in the Chamberlains' book-lined study, we asked him if he could offer any hints and suggestions for the PSAers who would be coming to New England.

Several localities of especial interest came immediately to his mind: Louisburg Square in Boston, Brattle Street in Cambridge, the historical homes and public buildings in Lexington and Concord, the drive around Cape Ann (the Convention Outing), and the restored colonial village in Sturbridge, Massachusetts. From fall foliage in the Berkshires to the lighthouses and fishing villages in "Down East" Maine, his suggestions catalogued the beauty spots of New England and the attractions which will lure photographers eastward in any October. We asked Mr. Chamberlain if he could suggest any hints for discovering photogenic localities. "But they are everywhere in New England," he protested, "no one could miss finding them, especially along the waterways." Although we know Samuel Chamberlain to be a very modest man, we feel that in this statement he is correct.



Beacon Hill, Boston

Topfield, Mass.





"MANHATTAN TOWERS."

1/10th, f22, Plus-X film

An internationally recognized classic. Mechanical focusing indicated f22 as the proper aperture, because the El pillar at the left was 8 feet from the camera and the buildings at infinity. Lacking a tripod Al Schwartz sat on the sidewalk and propped the camera on his raised knees for the 1/10th second exposure.





Equilibrium

## Focus Minus Hocus-Pocus

By Alfred C. Schwartz, A.P.S.A.

### "EQUILIBRIUM"

1/100th, f8, Plus-X film

A "now or never" shot, if we ever saw one. A fraction of a second lost in focusing and the running boy would overtake the equilibriust, nullifying much of the interesting composition. Pre-set at f8 for an overcast day, the depth of field was known in advance and the shutter snapped with the knowledge that the subject matter was in focus. This picture has had continuous success in salons, pleasing both "Modernists" and the "Pictorialists."

### CITY OF HOPE

f16, Plus-X, 1/50th, yellow filter

The doorway and the man were in Long Island City, N.Y., 10 or 12 feet from the camera. The skyline is across the East River in Manhattan. Mechanical focussing determined both foreground and distant sharpness. A salon success.



City of Hope



"THE FINISHING TOUCH."

1/50, f16, Plus-X film

With but one shot left on the roll and the claws nearly finished, the shot had to be "grabbed." Previously set on the standard f16 with the infinity marker under f16, it was merely necessary to stay 10 or more feet out and take the picture, then crop when enlarging. No time here for focussing. A constant salon success.

To get the window sharp as well as the reflection of the powerhouse 5 blocks away required considerable depth of field. Mechanical focussing merely encompassed distance to the window and infinity. No bother with the formula of camera to foreground or reflecting surface, to reflected object and back to reflector. A prize-winner in numerous salons.

IMAGE OF INDUSTRY

1/25, f11, Plus-X, yellow filter

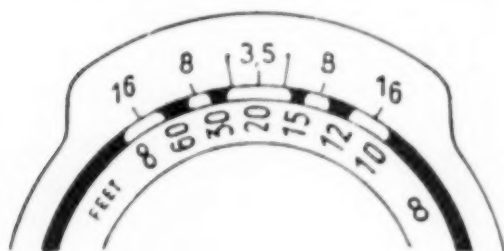


It isn't only fishermen who talk about "the one that got away." Remember the pictures you missed while (needlessly) focussing? Or the ones which failed because foreground or distant areas were out of focus?

Now you can use "mechanical focussing" and enjoy the Four Freedoms: Freedom from Fuss, Delay, Distraction and Doubt, by a simple technique afforded by the use of the depth-of-field scale on your camera or lens. (Cameras not so equipped will be discussed further in this article.)

One easy twist and the average outdoor scene is in focus, foreground and infinity alike, with lots less effort than rubbing Aladdin's Lamp. You may just as readily throw selected areas out of focus when desired; and the best of all, you *know* what is and what is not in focus all the time. You may concentrate upon the subject matter rather than on focussing, hyperfocal distance scales or sheer guesswork as to what to focus upon. Too often, by the time we are ready to shoot, the picture opportunity has passed on.

Most likely your camera has a depth-of-field scale around its focussing knob or over the top of the lens barrel. It has two markings for each aperture opening; i.e., two f:8's, two f:11's, two f:16's, etc. Now, to demonstrate this quick and easy system let's assume a hypothetical situation. You are using a camera with a 75 mm. lens, want objects between 15 feet and infinity reasonably sharp, and your meter indicates f:11 as the aperture. Here is the key to the system, pure and simple. Move the infinity marker on the depth-of-field scale to f:11, and look at the other f:11 on the scale. It shows about 14 feet there. Presto, you know that objects from 14 feet to infinity will be within focus, without any further focussing or adjustment for distance.



Let's assume your meter had indicated f:8. You moved the infinity marker to f:8 and looked at the other f:8 on the scale. It showed about 20 feet, indicating that you could not encompass 15 feet to infinity at f:8, so that f:11 (with the usual compensation of shutter speed) is the choice.

Now let us assume you desired sharpness in an object 10 feet from the camera as well as one at infinity. You know from the above that f:11 won't encompass this so you put the infinity mark under f:16. A look at the other f:16 shows 10 feet, so that's what you use.

To sum up, you adjust the scale so that both infinity and the nearest point desired in focus are encompassed by matching f-markers. Shutter speed is adjusted accordingly. We have not mentioned focussing upon any given distance or object, nor have we mentioned hyperfocal distance. Actually, under this system, you are focussing upon the hyperfocal distance but it is unnecessary to know it when your depth-of-field scale is united with the focussing mechanism of the lens.

If your camera or lens is not so equipped you may purchase a rotary plastic depth-of-field scale for lenses of any focal length at your dealer's, and attach it to the side or back of your camera or case. You follow the same technique *except* that you will have to note the distance focussed upon (which will be the hyperfocal distance) and set your camera accordingly. The system enables you to determine how wide you may open up for faster shutter speeds and still cover the desired areas.

Variations of the technique are helpful for close-ups, too, in determining whether you have sufficient depth of field at the aperture you plan to use. Measure both the nearest and farthest points required sharp. Set the farthest distance under the aperture marker selected and look at the mate of this marking. If it includes the nearest point you are safe. If not, you had best try a smaller aperture and check again.

In medium distance scenes, especially areas where action is anticipated, you may prepare to cover the area in advance by application of this system.

Some people ask why it is not as well to focus upon infinity on long distance shots. The chances are you will find foregrounds become a problem. You actually are not sure where foreground sharpness begins.

Some people focus "one-third" into the scene. They usually find themselves focussing upon infinity anyway, on distance shots, and on shorter shots the actual beginning of sharpness is a guess, at best. Mechanical focussing eliminates the guesswork and affords the greatest depth of focus.

In practical use the writer sallies forth on field-trips with his Rollei and his "35" ready for action. The Rollei is usually set at f:16, 1/50th, yellow filter and plus-x film. The infinity mark is under f:16. Anything from 10 feet to infinity is within range. Factors are altered from this standard only as changes in light and speed of subject action require.

The system is much more flexible with the "35" of course, when the 50 mm lens is used. Loaded with color and ready to shoot, the system has netted many a salon colorslide that would otherwise have blushed unseen.

You may master mechanical focussing in 5 minutes with your camera and this article before you. It will pay dividends throughout your photographic lifetime and get you many a picture during the time your contemporaries are fussing with focussing. Happy shooting, PSA'ers!



"CITY MIRAGE"

1/50, f8, Plus-X film

Windswept and blustery, heavily overcast, mechanical focussing proved an immediate answer to sufficient exposure and depth of field plus shortest shutter-speed, and provided a picture universally hailed.

## The Hocus-Pocus of Focus

By The Editor

AI has made the matter of range focusing look so simple that you may think he is all wrong. Nope, you are! It is just that simple, and it follows simple optical laws.

But some people won't accept simplicity!  
They make life hard.

So to satisfy this minority, here is some of the background that may help you if you can't find one of those plastic dingi (plural of dingus) in your camera emporium.

First of all, some people insist there is no infinity mark on their focusing scale. If it doesn't say INF it may have a lazy eight just beyond the furthest distance marked. That lazy 8 is infinity, it is the mathematical symbol for it. (∞)

Then some people want to know where is infinity. Well, it hasn't been surveyed, but it seems to be about two blocks beyond Mars. For 16mm and 35mm cameras. For larger cameras it is the third galaxy in the Milky Way. It is definitely not 100 feet as some antique instruction books state, because a good optical range-finder can differentiate between 100 feet and infinity. So there.

Then, what is hyperfocal distance. Quote: The Hyperfocal Distance represents the nearest point in focus when a lens is focused on infinity.

Well, how many feet is that? How many feet in a fence? You see, it is a variable, depending on the aperture of the lens and the focal length. It gets farther and farther away as the lens is opened up and as the focal length is increased. That's why depth scales and plastic dinguses are different for each lens.

Now here is the handy rule behind AI's stunt.

Again we quote: When a lens is focused on the Hyperfocal Distance, everything between half that distance and infinity will be acceptably sharp. In other words, your lens is then set for the maximum depth of field.

The beauty of AI's stunt is that you needn't know the rules, you just use the scale on the camera to achieve that point and stop worrying about how it works. It does, so use it.

Little Willy just asked what you do when you don't want something sharp to infinity, but want something close to be sharp. Well, Willy, in that case you take the time to focus on the object.

And if you want the background to be fuzzy? In that case, Willy, you shoot wide open and focus on the object.

If you'll use a little thought with your depth scale, you can achieve any effect within reason.

By the way, if you gave Uncle Louie a camera for his birthday, and he complains it has too many gadgets, set the shutter on 50, the diaphragm on 16 and the infinity mark against f:16 and you have converted his Leica or Contax into a box camera. The polite term for this is "dumbbell setting." Oh, yeah, be sure to tell him not to set his shutter on "B" when shooting flashbulbs. Lots of Uncle Louies do that.—dh.



R. V. Kendall, Portfolio 34



The Author



Mae and Joe Perry



Gore directs a scene

## Thanks, Mr. Bond

By Ed Willis Barnett



Joe Perry makes like an Indian

In the PSA Journal for May, Fred Bond started an article: "I hope you will be going on a wonderful vacation-picture-taking tour this year—and in the expansive scenic West." We must be impressionable people, or Mr. Bond was speaking our language. We did just what he hoped we would do.

Our plans were made almost entirely on a basis of photography and PSAers. Challiss and Estelle Gore, we had met in Chicago at the convention—he is a member of our Portfolio 47, had urged us to come to Orinda, California, for a visit and had planned a variety of projects. With that as a foundation, we continued the plans to include two other active PSAers whom we had never seen but with whom we had been corresponding: R. V. Kendall, secretary of our Portfolio 34; and Col. Charles J. Perry, member of Portfolio 34 and Assigned Subject No. 2 and who had acted as emergency commentator for No. 47.

After flying to San Francisco on 15 June, our photographic experiences got off to a flying start that same evening. Challiss Gore took me to a special meeting in Berkeley where Norris Harkness talked about how and why the ACL had come into PSA and what it meant to both. After the meeting I met more PSAers than I can remember names. I chatted with Ruth Penberthy who is a member of our Portfolio 47. Later I met Dan Stewart who had been master of Salon Workshop 40 and was pleased to find him remembering the print I had made from his negative. (He didn't tell me that he had given it first award.)

The first field trip of the Gores and Barnetts was up to the Napa Valley and to the Charles Krug Winery. Challiss had arranged in advance for Mr. Frank Gould, their expert on wines, to pose for us. We made some very gratifying pictures of him sniffing the bouquet of a glass of wine, against a background of huge (750 gallons) redwood casks in the storage house. Later he posed in the vineyard with the grapes.

Saturday night the Gores threw a big party for the Berkeley Camera Club, honoring the 25th Anniversary of



Dr. and Mrs. Takahashi. "Tak" is a former president of the club and one of the world's leading exhibitors of color slides.

The following week the Gores and Barnetts embarked on a three-day trip following the course of the 49ers up to the Mother Lode country, snapping eagerly as they went. The ghost towns have been well photographed before but not by us. We shot the Wells Fargo express office at Columbia, the old bakery at Murphys, the miniature post office at Mountain Ranch, the Hotel St. George at Volcano, and many neglected mines, ruined buildings, and old barns.

Hearing that Republic was making movies in Ione, we went there and were permitted to stand in the shadow of the big movie camera. It was a joy to have actors correctly posed and well lighted in ready-made action scenes.

A trip up the Kit Carson Pass took us to the 9,000 foot level. We made pictures of great trees framing vistas of valleys and the snow-clad peaks of the Sierra; of rocks jutting through snowfields beside the road; and of lovely mountain lakes.

After returning to Orinda, we went to see the exhibition of photographs at the Alameda County Fair which were of a very high order, considering the local nature of the invitation.

### San Francisco

Challiss took us into the city of San Francisco and pointed out a number of pictorial views, many of the steep streets, and houses with complicated turrets, bay windows and oriels, overlaid with tortured ornamentation of woodwork. Also, though not encouraged, we attempted shots of the Bay Bridge and cable cars laden with people.

We had dinner with the Stafford Jorys whom we had met on the field trip at the Chicago convention. Afterwards a slide show was put on by highly competent color workers of the Berkeley Club: Dr. Takahashi, Jim Ziegler, the Davissons, and Prof. Jory, the latter taking us through a tour of England.

Jessie Smith, member of our Portfolio 34, had us to breakfast and showed some of her quite remarkable shots of coons, actually wild but looking tame.

Leaving San Francisco we went down to Dana Point to see the Kendalls, Marie and Ken and the Dana Point Camera Club for dinner, after which we all studied pictures. They had two traveling displays and two Salon Workshops. We went to San Juan Capistrano and did the conventional tourist snapshooting of the birds (variously called doves and pigeons) in the old mission vaulting.

Then we flew to El Paso for a too short but highly rewarding visit with Col. Joe and Mae Perry. We looked at Mae's stereo slides and understood why she is getting those acceptances. Joe does so much work in PSA and helping others that he doesn't have time to work up many prints, but he has a natural eye for the picturesque and the interesting.

### Guided tour

With the Perrys we went to Fort Seldon, New Mexico, now in ruins. Here Joe demonstrated several of his talents. He picked out favorable positions, trimmed away disturbing undergrowth, and then posed himself in the right position. He carries along equipment for various purposes: ax and clippers to clean up foreground; 10-gallon hats to lend bare headed visitors; water, lemonade, and food to maintain energy on the desert; and costumes so that he and Mae can supply the figures so desirable in pictorial presentations. Wrapped in a blanket, wearing a black wig, Joe makes a striking Indian. And he holds the pose, despite the heat, with tremendous patience while I fumble around getting the camera set.

Joe got us to the White Sands National Monument at the



Relic of the Gold Rush of '49 is the old Wells Fargo office. This "Ghost Town" of Columbia has been restored as a California State Park.



Smallest U. S. Post Office, at Mountain Ranch, Calif.



right time of day to get the cross light which dramatizes the ridged sand of the dunes. The billowing dunes of white gypsum form glorious patterns, S-curves and domes, valleys and ridges, and we had the good fortune to get forceful cloud formations. Mae and I took pictures of the broad scenes and of close-in vegetation, including some finely flowering yucca. The colors and perspectives should give her some fine stereo slides.

Next day, after inspecting Joe's comprehensive studio and darkroom, we paid a visit to old Mexico, which Joe's knowledge of the background and political situation made more than normally interesting.

And then we flew home and started developing film. It would look like we had enough to keep us active for a long, long time. Of course, we cannot go right ahead with the developing—we must stop when a negative looks too good to wait, and make immediate prints. Several promise to be salon material—when properly worked up.

We visited and met charming people (weren't they PSAers?), saw interesting sights, learned a lot about photography from experts, and now have a fine collection of negatives. What more does one ask?

(That they all come to Boston and we see them again!)

## How To Mount 35mm Stereos for Projection

By L. B. (Red) Dunnigan, APSA FSG

Modern stereo means projection stereo. You may not be interested in projection now, but eventually your slides are certain to be projected at club meetings, exhibitions or by friends. So, mount for projection now and you won't have to remount later on.

Mounting stereos for projection requires care on two important points: alignment and film spacing. Proper alignment is absolutely necessary because improper alignment shows up in projection. Images of vertical objects in the stereo pair must be perfectly vertical and not tipped in relation to each other. And, a horizontal line in one film must align exactly with the same line in the other film. Both vertical and horizontal alignment are critical in stereo projection, otherwise eye strain will result. Good stereo mounts which are designed for projection provide both types of alignment automatically and no other stereo mount should even be considered.

Film spacing controls placement of the two images on the screen in projection, which in turn controls audience convergence requirements. If all stereo pairs are correctly spaced in mounting, there will be no need for projector adjustments, which are disturbing to the audience, and the greatest cause of stereo projection dissatisfaction.

Remember one rule in mounting and you will have no trouble with film spacing: all stereo pairs must be mounted so that identical images fall on the screen no more than  $2\frac{1}{2}$  inches apart as this represents the average distance between most people's eyes. If the images are separated more than  $2\frac{1}{2}$  inches, this will force the eyes to 'toe-out' and this causes eye strain which is very uncomfortable to the audience.

To insure the proper  $2\frac{1}{2}$  inch separation on the screen, mount stereos in the correct mask, such as distant, medium or closeup, according to subject matter. Choice of the correct mask is made according to the actual distance of the

farthest object in the scene and not the nearest object. This is very important, remember this fact.

All 3 types of masks have their 'windows' positioned so that they will appear at the plane of the projection screen and the subject matter for which they are designed will appear to be behind this window. The distant mask is for scenes containing subjects as far away as infinity but no nearer than 7 ft.; the medium mask is for subjects 4 to 20 ft., and the closeup mask for subjects  $2\frac{1}{2}$  to 7 ft. Compose your stereo pictures within one set of these limits, then mount them so that the farthest object does not exceed the distant limit of the mask. If you have a picture with the farthest object at 30 ft. and the nearest at 3 ft. mount it in a distant mask, not a closeup mask. After mounting, bring the apparent plane of the window forward by extra masking with tape (so that the object at 3 ft. will lie behind it) and promise yourself to compose your pictures within projection-mask limits in the future.

Masks in 3 spacings are all that are supplied by manufacturers because production of an infinite number of spacings would make costs prohibitive. But the mask which provides controlled horizontal alignment of the films gives you the opportunity to move an object nearer to, or farther from the window for emphasis or better composition. This is a distinct advantage, provided you do not allow the most distant point in the picture to exceed the  $2\frac{1}{2}$  inch separation on the screen.

When the film pairs are shifted farther apart in mounting, objects will appear to recede a relative amount and when they are shifted toward each other, objects will appear to be nearer. The latter is the shift most often employed, usually to bring some object 'thru the window'. It should be done only when no part of the object which is to come thru is obstructed by the 'window' edge itself.



## Leopold Godowsky, Jr., and Leopold D. Mannes

By Glenn E. Matthews\*

The names Mannes and Godowsky will always be thought of and recorded together in connection with their work in color photography. From their first meeting in 1916 at the Riverdale School in New York, when they were drawn together by their mutual interest in photography as a hobby, they have worked in very close collaboration. Even though music and their intense desire to be good musicians have dominated their lives, their enthusiasm and interest to work out a new and simple process of color photography have held them closely together for more than thirty years.

At the outset they held similar ideas as to new color processes worthy of exploration. They experimented first on processes which were based mainly on optical devices, such as special arrangements of multi-lens systems for additive processes. They actually obtained a patent on one special lens movement and made thousands of feet of color motion pictures by this system. Having meanwhile learned a little bit about the subject as a whole, they soon realized that an unexplored field lay in the possibility of multilayer film. By 1923 they were able to work out a procedure for processing double-coated plates by a method of controlled diffusion.

In 1927 they were already experimenting on a mixed emulsion process combining two-color systems in one layer. Results which were only slightly encouraging were obtained at that time, so that after joining the Kodak Research Laboratories at Rochester, New York, in 1930, they returned to the multilayer field and concentrated their attention on the development of the product which eventually emerged as Kodachrome Film.

During the years prior to their employment by the Eastman Kodak Company, both Mannes and Godowsky were active as professional musicians. After leaving the Riverdale School, Godowsky went to California, where he played the violin in symphony orchestras in Los Angeles and San Francisco. While resident on the West Coast, he attended the University of California at Berkeley and at Los Angeles, where he took courses in chemistry, physics and mathematics. A few years later he returned to New York to teach, to study music and to continue his technical studies at Columbia University. During this interval, Mannes attended Harvard University where he was graduated in 1920 with a B.S. in Physics. Godowsky rejoined Mannes about 1921 and their mutual interest in research in color photography was resumed. Mannes was active in composition and in teaching at the

\* Research Laboratories, Eastman Kodak Company, Rochester, N. Y.

Institute of Musical Art and at the Mannes Music School on East 74th Street. Because of their active work in music, the experimental work in photography had to be carried on largely at night and week ends. At two periods, in the years 1924 and 1929, they rented office space for use as a laboratory. At other times they tried to work in each other's home, using the kitchen and bathroom as makeshift laboratories. It is easy to imagine what effect this activity had on the housekeeping arrangements of both households. Nevertheless it shows the intense enthusiasm that characterized their work.

For a time Mannes and Godowsky prepared their plates by taking commercially available plates, removing the emulsions and recoating them. Dr. C. E. K. Mees eventually undertook to make special coatings for them in the Kodak Research Laboratories. Eventually the work seemed to be progressing so favorably that it was evident that it would be more satisfactory if they came to the Kodak Research Laboratories to work because there were also available the facilities of the other departments of the Laboratories and also the manufacturing departments. On November 1, 1930, a contract was signed and they became regular employees of the Eastman Kodak Company although they did not come to Rochester until July 15, 1931. From November 1930 until December 1939, they were members of the staff of the Kodak Research Laboratories, where they had charge of a small department.

Here their research work was carried on for several years, and in 1935 Kodachrome Film was introduced to the public. It was described first in a joint paper on the subject "The Kodachrome Process of Amateur Cinematography in Natural Colors." This paper was read at the Hollywood meeting of the Society of Motion Picture Engineers in April 1935. Various modifications and adaptations of the film and process followed during ensuing years. In 1939 basic research was initiated by Mannes and Godowsky leading to a method of dispersing throughout the emulsion tiny globules containing couplers. These globules protect the couplers from the gelatin and at the same time protect the silver bromide from interaction with the couplers. This basic investigation was carried on with the assistance of the research and manufacturing departments and led to the introduction of the Kodacolor film and prints in December 1941, and was a significant factor in connection with the introduction in 1949 of Ektacolor film and of Eastman Color Negative-35mm film.

Mannes and Godowsky left the Laboratories at the end of 1939. Mannes returned to his active interest in music at the Mannes Music School in New York City. In 1942-43 he returned to the Kodak Research Laboratories to assist in war

work. Subsequently he became co-director of the Music School with his father, David Mannes, the founder of the school. In 1953 the school became the Mannes College of Music and Leopold Mannes is the President of the college. He is also the pianist of the Mannes-Gimpel-Silva Trio which has been touring throughout this country and Canada for the past six years.

After leaving the Laboratories, Godowsky retained his interest in research in color photography and has continued his experimental work in this field. At the same time he has kept up his intense interest in music as well as his technical skill as a violinist and violist and participates regularly in string quartet ensembles and chamber music of all kinds.

Honors in photography have been given to both men as follows:

*National Modern Pioneer Award*, 1940. From several hundred inventors resident in western New York, Mannes and Godowsky and about 35 other inventors were chosen by a national committee to be honored at the Rochester Chamber of Commerce on February 19, 1940. Their citation reads as follows: "Acting as free lances and co-operating with Kodak Research Laboratories, Mr. Mannes and Mr. Godowsky, musicians, developed the 'Kodachrome' process, resulting in the employment of thousands and making color photography available to all."

*Longstreth Medal*—The Franklin Institute, Philadelphia, Pennsylvania, 1941. The citation reads as follows: "In consideration of the ingenuity and inventive ability as shown in the development of Kodachrome Film and the processing thereof."

*Fellow-Royal Photographic Society of Great Britain*, 1949.  
*Fellow-Photographic Society of America*, 1950.

It will probably not be possible for many years to come to appraise accurately the true significance of the introduction of Kodachrome Film in 1935. It is, however, the first film for color photography that has been commercially successful and has encouraged several million photographers to try it. Furthermore, the success of the film and process has resulted in the employment of thousands of persons. Its success has also encouraged and stimulated other inventions in the field of color photography. Although much of the success of Kodachrome Film is due in no small measure to the excellent research, manufacturing, and sales facilities of the Eastman Kodak Company, it became possible to use these facilities only after Mannes and Godowsky had developed the film and process to a point that they appeared to be good enough to have commercial possibilities.

This account of the work of Godowsky and Mannes in developing the present\* Kodachrome process was suggested by a series of articles on the men responsible for development of modern motion picture techniques which has been running for some time in the Journal of the Society of Motion Picture Engineers. Autobiographical accounts of the real pioneers of motion pictures, Edison, Armat, Jenkins, Friese-Greene and others are far from complete. Fortunately, while the next generation of the pioneers are still with us, their accounts have been taken down and published. The material is not so much concerned with the men as with their contributions and each of the articles has been devoted to a single category, such as motion picture film, the motion picture laboratory and sound recording. The most significant development of the still field in recent years has been the multilayer color film and since Kodachrome was the first commercially successful film of this type, we are happy to publish this account which spreads the facts on the record.

\*There was an earlier Kodachrome product as there was an earlier Kodacolor, but both were different processes.



# The Salon Workshop

By C. "Jerry" Derbes, APSA

This Pictorial Division activity has been in operation for about three years having been organized by the writer with the help and guidance of the PD Chairman who at the time was W. E. (Gene) Chase, FPSA. Since then a number of changes and improvements have been put into effect, the major one of which was the complete decentralization of the whole operation, bringing in the assistance of some twenty-one loyal, hardworking PSAers. To these fine people I would like to publicly say "thank you". Without your help this activity could not have continued to grow and be the success it has been in so short a time. And to those "behind the scene workers", the Group Secretaries, whose primary job it is to keep the circuits traveling on schedule, my hat is off to you.

At the present writing, due directly to the relentless efforts of Barton King, APSA, who has over-all charge of the Masters, we have some sixty-odd well known Salon Exhibitors who lend their negatives, and contribute their time and effort to make this activity interesting and helpful.

Yes, in spite of some gripes and caustic remarks from a few of the group members whom I suspect wouldn't know a salon negative when they see one and who apparently think that paying their buck service charge entitles them to insult the Masters, the Assistant Directors and the Director, I still think that the activity as a whole is very helpful to the entire membership. I have seen any number of members who joined a group a couple of years ago, applied themselves, improved their technique and then became inspired to try their hand at salon exhibiting. This, above all else, convinces me that the work of your Director and all of the other officials, Group Secretaries and the Masters, all voluntary work, is not in vain.

Some of these people are now One, Two and Three Star Exhibitors. To a certain extent, they got their start through the Salon Workshop. And in effect, to show their appreciation they have volunteered to act as Masters. A few of these PSAers whose names come to mind now are: Mrs. Leta Hand, Lansing, Mich., Nicholas P. Ochotta, Alberta, Canada, John P. Montgomery, Jr., Orlando, Fla., Challiss Gore, Orinda, Calif., now an APSA also, Miss Alicia H. Parry, Syracuse, N. Y., John H. Rauch, Orlando, Fla., John T. Caldwell, Jr., Jackson, Miss., W. C. Tayloe, N. Hollywood, Calif., W. H. Shorey, Davenport, Iowa, Wm. A. Bacon, Jackson, Miss., and R. B. (Dick) Heim, Orlando, Fla., to name only a few.

To those who are not familiar with the operation of the Salon Workshop I would like to outline it briefly. First, however, let me state that I have been asked a number of times if it is open to members of PSA affiliated Camera Clubs. Unfortunately it is not. You must be an individual member of PSA and the Pictorial Division to join this activity.

Groups of 15 members each from all over the country, Canada, Hawaii and the Canal Zone are formed. A negative of salon quality, of a variety of subject matter from figure studies to portraits and all in between are sent out. Each member is required to make an 11 x 14 (or smaller) print and send it to the Group Secretary who collects them. At the end of the circuit, the prints are then sent to the Master who comments on each and selects a first, second, third and two Honorable Mention prints. To the winners we award a very attractive Certificate of Merit. Previously, in addition, we also awarded an actual salon print made by the Master from this negative. We have been forced, however, to discontinue this latter for several reasons. This will go into effect as soon as the present stock of negatives and other materials are used up and when all present circuits have completed their round. The circuit is then restarted with a new negative from a different Master and the prints from the previous round plus an 11 x 14 print made by the Master to show how he made his actual salon print. On the third circuit a removal section is added and each person then removes his print and comment sheet. The service charge is one dollar per year and each group receives about two circuits a year. You may join as many groups as you care to.

After the members have seen the winning prints and all others, plus the Master's print, the number one print and the Master's print are retained by the Director and when a sufficient number of these are collected they are put into a special portfolio known as "The Tops Portfolio of Prints" and they then make a round of all winners and the Masters who care to see them. This is an extra bonus and costs these members and Masters absolutely nothing but the postage in mailing the case to the next member on the list.

Anyone interested in joining this activity should write C. "Jerry" Derbes, APSA, Director, 128 W. Northside Drive, Jackson, Miss., for an application.

## Officers of the Salon Workshop

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# How Fast Is Your Film?

By H. G. Morse

Most of us have heard stories about press, industrial or other photographers who have mercilessly extended their films and still have come up with highly acceptable results. Many of us have also seen articles in which photographers describe how they are able to expose a photographic film at up to about ten times its rated exposure index. Often authors state that they are enabled to do this through special developing and other techniques, and can later produce presentable prints from negatives thus made.

These reports give rise to a number of questions: Do these people really have a miracle developer? Is their film really capable of delivering much more speed than its assigned exposure index would indicate? To answer these questions, let's take a careful look at the sensitometric conditions behind the pictures, the films, and the exposure indexes which are assigned to them.

To begin with, the exposure index of a given film is determined in accordance with American Standard PH2.5-1954. This standard carefully prescribes an exact method of determining exposure indexes. This standard is based upon the exposure level required to produce printable detail in the deepest shadows of the picture in the final print. This standard also assumes that the brightness range of the scene to be recorded on the negative is 32:1.

In addition to this, the American Standard rigidly standardizes the film processing at a level similar to, or slightly higher than, that which gives normal recommended development. Furthermore, the safety factor of one and one-third stops is allowed to compensate for inaccuracies in light and scene estimation, variations in shutter speeds, diaphragm openings and differences in the light transmission of various lenses.

Now with all this, it is easy to see that the photographer has a sort of "speed cushion" which will permit effective exposure of films at indexes considerably higher than those assigned. Let us take a film with an exposure index of 200, and see what can be done with it in view of the "speed cushion" which we have. For example, let's select Ansco Triple S Pan sheet film, with its exposure index of 200. For the first step we may use up our 1 1/3 stops margin of safety. If we do this, we may now set our exposure index at 500, and

still get excellent prints if no errors are made on the under-exposed side.

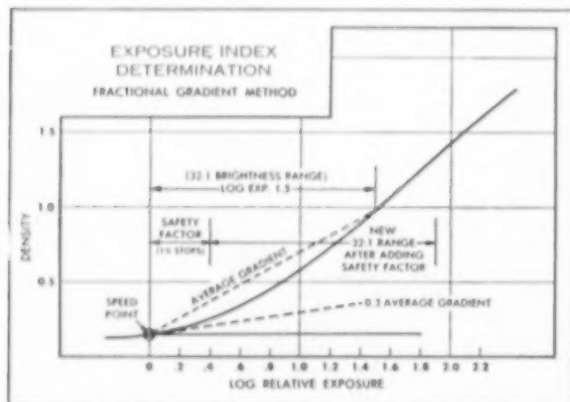
As a second step we might try some "super soup." We can use either a greatly increased developing time with a normal developer, or we may use a special high-speed developer. The first method will not give us much over 1/3 stop increase in effective exposure index, but this increase of one-third of a stop permits us to raise our Triple S Pan exposure index to 650. A true "super soup" with added anti-foggant and accelerant may give increases of over one stop with selected films, but the effect varies greatly depending on film type and age.

As the next step, let's consider the type of picture we are making. Remember that the exposure index was originally based upon the exposure required to record detail in the darkest shadow area. Exposure meters, however, are based on average scene brightness. In view of this, it can be seen that if there are no really deep shadows, or if the shadow areas are considered unimportant, we can give considerably less exposure than the meter indicates since it is only necessary to record detail within a brightness range of say 10 to 1 instead of the American Standard 32 to 1 range.

We do not have to pick flat scenes, however, for we can make flat pictures by filling in the deep shadows with a reflector or fill-in lights. This procedure may have little effect on the meter reading, probably not more than 1/3 stop, however, by lightening the shadows we have compressed the brightness scale so that as much as 1 1/3 stops less exposure can be given than the meter indicates. This 1 1/3 stops advantage added to the other factors now gives an effective exposure index of about 1600 for Triple S Pan.

The same exposure value can, of course, be used if for artistic or other reasons it is decided that the shadow detail is not important to the picture. In this case the effect is dramatic or theatrical since the darker areas go black or nearly so.

Still further speed advantage can be gained by combining a high degree of development with a contracted brightness scale. The contracted brightness scale allows the exposure to be squeezed into the normally flat toe area of the curve. The



Since the speed point indicates minimum exposure, it is not practical to use this point directly without an added exposure cushion. This added cushion amounts to 1 1/3 stops additional exposure.

The first step in gaining film speed is to absorb the safety factor. The 1 1/3 stops thus gained more than doubles the rated exposure index. However, this means that no leeway remains for errors on the under-exposure side.

## Determination of Exposure Indexes

Exposure Indexes should not be confused with film sensitivity. Exposure Indexes are numbers assigned to films, and they are intended for use with exposure meters and exposure calculators as an aid in obtaining correct exposure. Exposure Indexes take into consideration a safety factor in order to minimize effects of incorrect exposures due to faulty estimation of light conditions or equipment differences. Expressions of film speed (or sensitivity) merely indicate the minimum camera exposure which will produce a good print.

The American Standard Method for determining photographic speed and Exposure Index employs the fractional gradient method. This is a sensitometric method which utilizes the characteristic curve of the film being tested. The test film is of course accurately developed according to a specified procedure. The speed number is then based on the exposure at the point in the toe of the curve where the gradient is 0.3 the average gradient over a brightness range of 32:1 (log exposure 1.5).

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high degree of development brings the "toe up to a printable gradient. The trick therefore is to utilize the minimum gradient in the extreme toe area which will print on a hard grade of paper. The procedure could give a speed increase of 2/3 stop which increases our exposure index still further to 2,500!

Proper use of the souped-up developer may even force Triple S Pan's effective exposure index to 5,000! Naturally, there will be a definite limitation on the negative quality due to this severe treatment of the film.

To sum up, both the manufacturers of the film and those who establish its standards attempt to build in a number of safeguards in the interests of best photographic expression. The above remarks indicate about the extent that one can go towards super speed. And these extreme values are usable only on carefully selected subjects, or for definite types of artistic effects. To reach for an apparent effective exposure index of over 5,000 would likely be impractical, for the brightness scale would have to be still further compressed with the result that practical renditions would tend to be grotesque.

EDITOR'S NOTE: Film making has come a long way from the days when the sales department too often set the emulsion speed. Some amateurs wonder why the manufacturers don't use their pet formula to determine speed and label the stuff with the maximum speed obtainable. That's a natural concern if we choose to ignore the benefits of quality control and standardization. And if we choose to overlook the fact that most of the film sold is for use under normal operating conditions, with processing under standardized laboratory procedures. To avoid chaos on the part of the user the controls must be based on a norm which is reproducible in any laboratory so that we, the users, may flit from brand to brand and soup to soup and still achieve some semblance of a picture. Mr. Morse, a member of Anco's Standards Department, shows most clearly in this article reproduced from the company's *Anaconian*, how and why we can deviate from the norm, and the penalties for carrying it too far. Quite naturally he has based his suggestions on his own company's products, the same principle applies to any monochrome film, in part to some types of color film. Serious experimenters should remember to gauge their results by comparison with a film of the same subject exposed and developed according to the manufacturer's *normal* recommendations. Don't kid yourselves by working blindly.—db.

## Emphasis



This picture, which won a monthly award in the contest conducted by the United Press for its correspondent photographers, reminds us of an example the late Nicholas Haz, FPSA, used in describing the importance of emphasis in the composition of a picture. He would say "You can achieve emphasis by the unique qualities of the subject, if it is one among many, soft surrounded by hard, light against dark, delicate against strength . . . a small, beautiful, fragile, delicate, white, blonde child . . . surrounded by large, strong, rough men, soldiers perhaps, Negroes for greater distinction . . . a sort of beauty and the beasts . . ." This picture has those qualities, yet there is one other unique object, the guidon at top left. That should be cropped off.

# So You Want to be a Salon Exhibitor

By Barton King, APSA

Carefree, you join a local camera club, the words pictorial and salon just echoes in the distance. You know how to make an 8 x 10 black and white print and have good equipment. You are a spectator at several camera club monthly competitions, listening intently to the judge. You start reading photographic literature and practice in the darkroom. Then, it dawns on you, that you can make better prints than some you saw in the beginner's group. So, you have a print ready for the next competition. You find yourself getting somewhat excited. When the judge comes to your effort your heart is beating a little faster than normal. "Very nice print for a tyro," "good print quality," "— and most important, a refreshing uninhibited approach to the subject matter." Your head swells. But what the heck, it is only a monthly contest—on the other hand, I am human. Finally the results are announced, at last, for you have no finger nails left—your print is first. *This is the beginning.*

And then it follows—you find you have the talent for producing fine prints. The print chairman slaps you on the back and promotes you to the next class. Your chest expands a few inches. But wait, what does that mean—oh, well—so you shell out a few bucks, getting 11 x 14 trays, paper and trimmer. But it is like a snowball rolling down a hill. You get another promotion to the expert class. There goes that chest again—for whoa—a few more, and then a few more bucks—16 x 20 trays and trimmer, and the paper becomes more expensive, more is wasted, more chemicals are consumed. Oh well, this is the end.

But Phil Lenswatter, FPSA is giving an advanced course in photography—it is only \$35 for ten lessons. Brother, you are now treading in deep water and do not know it. For after ten lessons—the darkroom becomes too small. There are many more bottles—new coccine, farmers reducer, blue toner, selenium toner, soft developer, contrasty developer, extra hypo, etc. Let us stop for a minute and take inventory of the situation, as you unknowingly take steps towards the status of an exhibitor. Instead of working in the darkroom with a negative and making an 8 x 10 print in an hour and washing for an hour, you now must retouch the negative, make at least three or four 16 x 20's, wash briefly and dry. Then you study the print and improve by use of reducer. Prints are then washed for two hours, toned and washed again for an additional one-half hour. All this washing done clumsily in a 16 x 20 tray. Your darkroom time per print has been increased approximately ten hours. But you want to make good prints to keep up your reputation.

Then it happens. You are encouraged to send four prints to a Salon or Photographic Exhibition. That means getting a fibre mailing case for five dollars. But, that can be used over and over again. The first set of prints are mailed—then comes that rushing down to the mail box for that report card. Remember the fastly beating pulse at your first print competition, that was slow motion compared to its present rate. It comes, and with shaking fingers you look—all four rejected. A sunken, defeated feeling creeps over you. But you will try

again. And again you go through that fast pulse routine, but this time you get two acceptances and you are off. It starts off slowly, just a few dozen salons the first year.

But you do not realize the ground work you are laying. Also like an incurable disease, it is getting firmly entrenched in your system. You now have to make many copies, good copies, of each of your better prints, say a half dozen. That means buying about 100 sheets of 16 x 20 paper, 50 mat boards, dry mounting tissue, etc.—can't you see those dollar bills rolling away? But according to some stories you have read, just get four good prints and swamp the salons with them. So out goes six cases of prints. Print A and B do pretty good. Print C gets two out of six acceptances and print D only one. Oh, oh, there is a fly in the ointment—quick six new prints to replace D. And may be six more a bit later in lieu of print C. All this is not working out according to schedule.

After one year of exhibiting you are trapped. The experience has been new and exciting and you unawares launch into the category of "prolific exhibitor." Those few dozen salons multiply into 40, 50 or more salons per year. Or subconsciously you set your sights to get within the top ten exhibitor circle. (This is never admitted publicly.) Everything else is to multiply—dollar bills are flowing fluidly. You buy a couple of dozen fibre mailing cases, hundreds of mat boards, yards of dry mounting tissue, gallons of developer, extra room to store the prints, etc. You now send to foreign salons—this means wrapping paper and plywood for mailing, and dozens of new prints—it takes six months to a year to get your prints back. In addition to your darkroom routine and an attempt to keep up your print quality standards, there is always spotting, records to keep, wrapping and that trip to the post office. The mailman is a daily constant visitor. You feel kind of popular and important. Each report card is still anticipated and examined with slightly trembling fingers. And there is the bookkeeping system. You must have some records to show what prints went to what salon, which ones get accepted or rejected. Oh well, your wife will spend several hours each week helping you with that.

In the beginning it is all a challenge enveloped by excitement. You will find your photographic efforts improving, your work assumes a more individualistic quality, you have to be more creative to keep up a good acceptance record. You find that just good print quality in 16 x 20 size is just not enough. But there is more to it—all this leads to pride and self-satisfaction that your work is acceptable to your fellow photographers and juries all over the world; that your pictures speak an international language, you make friends all over the world and you gain the respect of your fellow photographers. To keep it up you almost have to eat and sleep photography and eventually ———.

N.B. The Author's exhibition records:

1953	31 salons	66 prints
1954	40 "	82 "
1955 (goal)	50 "	?? "





"Running With The Surf"

*From the 1955 Bergen County*

R. R. Valentine



"Portrait—A Seal"

*From the 1955 Bergen County*

Nelson L. Murphy



"The Maestro"

*From the 1953 Bergen County*

P. Solomon



"Stranger"

*From the 1953 Bergen County*

Harry L. Waddle, APSA



"Return From Pasture"

*From the 1955 Bergen County*

Boris Dobro, FPSA, ARPS



Stormy Weather

*From the 1955 Bergen County*

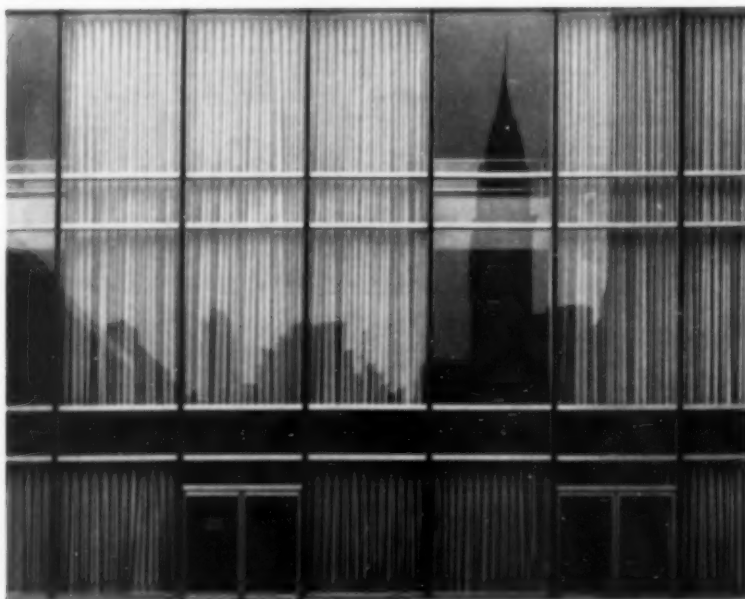
Alice Igershimer



On the Beam

*From the 16th Milwaukee*

Dr. John W. Super



Moment Moderne

*From the 1954 Rochester*

Dr. J. N. Levenson





*Linhas Incidentes*

Fernando Dos Santos Taborda

*From the 1954 Rochester*



*Sammann's Vision*

*From the 1956 Detroit*

Leopold Fischer



May-Louise Flodin

Ann-Marie Gripman

*From the 1954 Detroit*

## Part-Time Darkroom

By Allie C. Peed, Jr.

If that dream darkroom that you are going to build someday hasn't quite materialized yet, here is a method of sharing the laundry tubs in the basement or utility room with the wife and still having a reasonably efficient photographic processing arrangement which will not interfere with the normal domestic functions of the sink.

The key to the whole scheme is the happy coincidence that one of the larger size standard enameled photographic trays will nest very nicely inside the top rim of one side of the normal laundry sinks. A 16 x 20-inch size tray (actual inside bottom dimensions are 17½ x 21½-inches) with its sloping sides fits quite snugly on one side of the sink.

For film processing this tray becomes a combination constant-temperature water bath and a platform. If temperature control is not a consideration, the dry tray is simply used for holding the tank, graduates, and solution stock bottles during the development process. If some temperature control is necessary in extremely hot or cold weather, or when critical color developing temperatures must be maintained, the tray can be filled with water brought to the proper temperature with ice cubes or top tap water, as the occasion demands. All of the processing is then carried out with the tank and solutions sitting in the water-bath. The large volume of water in the tray will tend to change temperature quite slowly, and can be controlled very simply by watching a thermometer and occasionally adding an ice cube or some warm water whenever the temperature begins to deviate from the recommended one. Of course, all of the solutions should be conditioned to the proper temperature before placing them in the water-bath. The bath's function is to hold them at their proper temperature during the processing cycle.



The film rinse and final washing may take place in the other half of the sink without disturbance to the tray. Thus a second tank of film can be processed while the first one is washing. A length of rubber tubing with a rubber faucet adapter, obtainable at most camera stores, will serve to carry the wash water to the tank without undue noise and splashing.

After the film is washed, dried, and ready for contact printing or enlarging, and with the enlarger or contact printer set up on the top of a nearby bench or packing case, the large tray becomes a platform for smaller print processing trays. Two 8 x 10-inch trays can be placed in the larger tray which can again be partially filled with tempered water for temperature control of the developer or stop bath if necessary. The larger tray of fixing bath can then be placed in the open side of the sink. If bending over to reach the fixer proves bothersome, three 32-ounce glass graduates or even three quart-size Mason jars can be placed in the bottom of the sink to serve as supports for the tray to raise it to a higher level.

When the printing session has concluded, the function of the large tray is not yet finished for it now becomes a very efficient print washer when we simply hook an automatic tray siphon over one edge and let the overflow water drop into the open side of the sink. In fact, it can be made into a two-step cascade type washing system by placing a 10 x 12-inch or 11 x 14-inch tray in the bottom of the open sink under the



overflow so that water from the top tray flows down into the lower tray. Thus a large group of prints which is too great to be handled by the upper tray can be divided between the two trays. Prints from the lower tray can then be advanced to the upper tray for a few minutes final rinse before drying.

At the end of the processing session all of the trays, tanks, timer, graduates, and associated equipment can be packed into the large tray, covered with a towel or an old plastic table cloth and stowed out of the way on the floor under the sink until they are next needed.

While this is certainly not the most elegant darkroom facility that has ever been devised, it is functional and it will keep you "in business" and still on speaking terms with your darkroom widow until that dream darkroom is available.

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# More on Color Processing

Back in March we published an editorial comment on the consent decree imposed on Kodak by the Department of Justice. There were many favorable comments from our members, but we wonder how many expressed an opinion to the Attorney General whose staff is responsible for the mess.

For the benefit of those who did not read the earlier comment or the press release, Justice claimed that Kodak had a wicked monopoly in Kodachrome and Kodak has consented to cease selling Kodachrome with the processing charge included, to reveal the secrets of processing Kodachrome, furnish designs for the machines for processing, furnish technical advice and training as needed.

As most amateurs know, Kodachrome is a complicated processing problem, about 39 steps and it requires carefully balanced solutions, precise timing of each operation, constant watchfulness and testing of the solutions and controls. Our guess was that one machine would cost a quarter of a million dollars to build and this figure is confirmed in a recent release by Pathe Laboratories.

We dislike this step for two reasons: the introduction of a method of handling film which is sheer nuisance, and the very good chance that your film might go, not to Kodak, but to an inept processing station where your films would be spoiled. Aside from that we think the lawyers' reasoning is sheer silliness. Apparently there wasn't a snapshooter on the staff.

We feel that the consumer, the person the Department is supposed to protect, is going to get the short end of this deal. In the first place there was no monopoly. At the time the suit was filed you could get Ansco Color and if you wanted to, you could process it yourself or Ansco would process it for you. If you were a commercial producer you could buy "C-P Kodachrome" and have it processed by one of half a dozen professional movie labs which have the equipment, the training and the know-how. The "C-P" stands for consumer processed. These labs, which include Deluxe and Pathe in New York, Meston in El Paso, Sawyer in Portland, Calvin in Kansas City and several others have been processing Kodachrome 16mm and 35mm movie for several years on a professional basis. They all have the technical staffs required for such critical work.

Let us digress for a moment. Most PSA members know little of the professional field, especially in movies, so let us compare the average movie lab and the good photo finisher. Since the ad-

vent of sound movies about 25 years back, the movie lab has been forced to abandon its "dip and look" developing techniques and apply scientific controls and mechanical developing. The larger ones have staff chemists and staff physicists to maintain quality. Hourly sensitometric tests are made of every machine to make sure that the proper solution strength is being maintained, the machine speed is proper for the film used, that identical footage is being emitted by all machines. The control is so fine that they can compensate for a steady run of night scenes, which would of course deplete the positive developer faster than would a desert picture. Gamma is maintained within .02 range on all the machines in operation.

The photo finisher, on the other hand, has no need for such fine control. The work he handles is not of professional quality, his customer can seldom tell if it is a little over or under-developed, often can't even be sure the print is of average quality.

There are, to be sure, some superior finishers who have discovered, as the movie labs had to, that scientific controls can result in improved work, less rejects, more income. These remarks are not intended to disparage the excellent work this type of finisher turns out. In fact, he isn't the slash-dash type who will rush into the Kodachrome processing business because it bears a close resemblance to a gold mine.

There are some finishers who do good work, and who know what they are doing, and who are competent to handle processing of the simpler films like Ektachrome, Anscochrome and Ansco color. Many of them also make color prints and know many of the problems of the color business, may even have the personnel who will be able to handle Kodachrome if there seems to be enough business to warrant it.

Enough of our digression, let's get back on the track.

The exact figures are jealously guarded business secrets but movie labs handle quite a bit of film. We know that Deluxe and Pathe in New York each handle more than a million linear feet a day of 35mm and 16mm negative and positive. That is a lot of film. We also know that they have been processing Kodachrome for the simple reason that they want control of the prints they make for their customers and if they sent it to Kodak after exposure, they were dependent on Kodak's routine for the result. By doing their own it was a self-

contained operation, faster, and under their own control at all times.

It is not strange therefore that one of these movie labs has been the first to make definite announcement that they are going to process Kodachrome. Pathe Color Laboratories has been set up as a unit to handle work for the amateur, through retail channels. Possibly others will follow.

Strangely enough there is a humorous sidelight to this situation. Amateurs shooting Kodachrome on 20-exposure or 36-exposure 35mm film use a length of film not as long as the average waste in threading a 35mm printer! Every lab has a pile of "short ends," lengths of film left from a roll, lengths up to a hundred feet or more. Yet in this new class of work, the whole job to be handled will be smaller than the shortest short end! That will require a shift in the mental attitude of the workers, to treat those little bitty pieces of film with the same respect they handle a 2000-foot can. They made the same shift when they started handling 16mm film 25 years ago. They can do it again.

The entrance of this type of lab into the field encourages us to think we won't be running as many risks with our precious film as it appeared when the usual type of hurry up photo finisher jumped on the bandwagon. But . . .

We still think it is an imposition on the consumer who has had the convenience of the nearest mail box as a depository for the color film. No longer will you be able to slip it in the bag and let the mails do it for you.

Under the new system you will have to take it to your dealer, he will put it in a bag, send it to the processor he has made a deal with, then you'll have to come back to the store to pick it up.

The dealer loves this angle.

It gets you into his store for two more trips, exposes you twice to the urge to buy something you may need. Or may not.

At some inconvenience to myself, I'm going to vote against this system. When all my K-P Kodachrome is gone and I have to take it to my dealer, and he tries to sell me something as he writes out the envelope, I'll so sweetly reply, "Oh, I never buy anything when I drop or pick up color finishing. You see I think this new system is an imposition on your part as well as the Government's."

And when I get tired of that game, I'll just switch over to Anscochrome or Ektachrome, process my own, and let the dealers look to the Dept. of Justice lawyers for their business.—db.



## P-J Contest For Pictures of Mystic Seaport

Ralph Miller, Chairman of the PSA Photo-Journalism Division has announced a contest in conjunction with the pre-Convention PSA Day at Mystic Seaport in Connecticut. The special day was established as one of the pre-Convention activities for the benefit of those driving to Boston who wanted another picture opportunity. Mystic Seaport has a collection of historical ships and ship gear, notably the last of the large full-rigged whalers, the Charles W. Morgan, and the training ship Joseph Conrad. The ships, which may be boarded by visitors are docked at a re-created seaport village of the early 19th century, with buildings typical of the times and activities, including a rope walk, shipsmith shop, ship owner's office, church and school plus museum buildings which house maritime exhibits of all types.

The PSAers who attended the PSA-Day and those at the Boston Convention were given rules governing the contest, which is open to any pictures made during 1955 at Mystic. Entries are open to any PSA member or member of a PSA-affiliated club. For those who could not get to the Conven-

tion, copies of the rules will be mailed on request to Chairman Miller.

The controlling theme of the contest is journalism. Single-picture entries must capture the spirit of the Seaport and series of pictures can tell the story in more detail. Each picture or series must be accompanied by suitable captions. There are classes for pictorial b&w, pictorial color and stereo sequences.

Awards will consist of ribbons, but each first award winner will also receive a plaque made from wood of the Charles W. Morgan with a suitable memento mounted on it. Closing date is Nov. 30.

### Floods in New England

We hope the reports of the floods caused by hurricane Diane haven't kept you from the Boston Convention, because bad as they were the damage was not widespread and the through roads were quickly cleared. Travel past the fringes was normal only a few days after the water drained off.

A few of our members were visited. Seb Damiana lost a car. Ray LeBlanc's house

(Continued on next page)

PHOTOGRAPH the ever-changing White Mountains fall-&-winter scenery. Refresh yourself at BARTLETT HOTEL on U. S. #302 at Bartlett, N. H., gateway to Crawford Notch.



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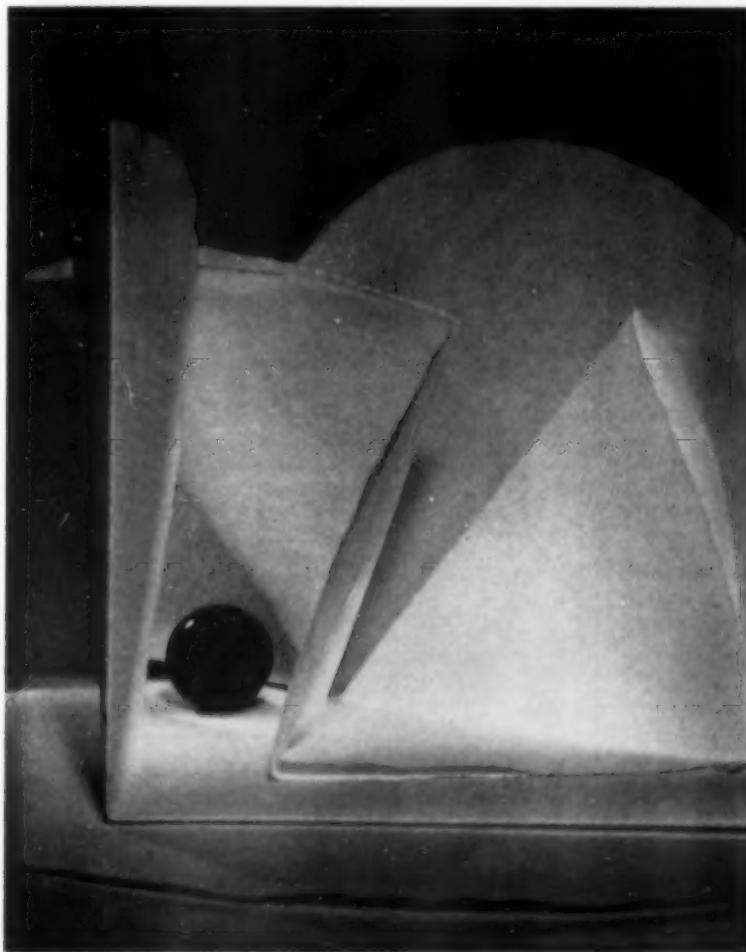


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From the 1955 Rochester Salon

Sewell P. Wright, FPSA

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had water on the first floor. We have no report from members in the Poconos where Stroudsburg was hard hit.

Picture coverage was excellent. The news boys got in fast for stills, the Daily News of New York had its camera plane up there before the rain stopped, it seemed. The TV cameras got in while the water was still up and we saw plenty of film footage in the newscasts. Equally important was the coverage of the damage which has helped show people how badly funds and relief supplies were needed. Photography played its part again in an important way and we can be proud of that.

From Fairchild Aerial Surveys we learn that they have already completed aerial maps for some of the railroads washed out by the floods, maps to be used in planning rebuilding and relocating where it may be needed.

There is also a plan afoot whereby the whole area will be mapped from the air for a major role in planning. Connecticut's Governor Ribicoff, a stout fellow even though we didn't vote for him, has shown a wonderful grasp of the whole situation and has not hesitated to use every tool and technique available in affording immediate relief and in planning for the future. He will probably use photography as one of those tools.

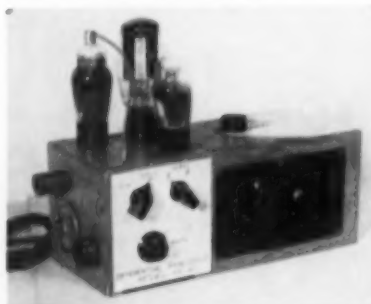
## CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS  
392 Hope St., Glenbrook, Conn.

A few months ago in this space we sounded off on the subject of judging methods. We concluded our diatribe with the statement that until some genius comes up with an electronic judging device that will eliminate the uncertainties of the human element, we'll just have to bear with our present controversial system. Of course, (we went on in our usual smug manner) there is no such machine.

Which just shows how ignorant we are. Because such an instrument does exist!

At this point you're probably thinking, "This boy has flipped his lenscap for sure." But wait, just to show you we didn't get this way from overinhalation of hypo fumes, we present herewith photographic evidence that the electronic judging device is for real. Look and be convinced!



We first heard about the existence of this marvelous instrument through a very helpful and informative missive from Ruth Sage, APSA, of Buffalo. Called the "Dif-

## THE PSA TRAVELER



How many times have you seen beautiful prints of old-fashioned, winding stairways and envied the maker his access to such picturesque places? I have, many times, and finally last autumn Mrs. Wilkinson and I just stumbled into such a place.

This quaint old place is located in Watertown, a small town in the center of Wisconsin. It is known as "The Octagon House" because of its shape, and was built by John and Eliza Forbes Richards in the years 1854-55. Its perfect octagon structure measures 50' x 50' and rests on a 17" foundation which is entirely beneath the surface.

A spiral stairway is one of the outstanding features. It rises in a central square or well, the walls of which consist of three solid brick courses. It has been called a masterpiece of the stairmaker's art and is one of the very few of its kind in this country—a cantilever stairway.

The Octagon House with its 57 rooms (counting halls and closets) is probably the largest single family residence of the pre-Civil War period in Wisconsin, if not in the entire mid-west. It is on the west bank of Rock River, and is easily reached via U. S. 36 north and west from Milwaukee. It is now the hub of activities for the Watertown Historical Society.

The house is open from May to November, and is graciously shown to visitors. Our request for permission to photograph was not only smilingly granted, but the lady in charge offered to open or close any windows or doors, and turn on or off any lights—kerosene, gas or electric! Incidentally, there are 63 doors in this grand old house, and the front door with its window trims, its hand carved lintels and limestone sill, bears comparison with famous doorways of old New England houses. It is worthy of more than a passing glance.—L. R. Wilkinson.

Differential Analyzer, Model XB-47, it has been kept under wraps for some time because of its top secret atomic principles. It has been demonstrated only once in public, at a meeting of the Cleveland Photographic Society, and from its monthly publication, "Through the Darkroom Door", we learned how it works.



The normal agitation of spiral roll film developing tank reels during development will often cause the film to slide out of the reel inside the tank. This subjects the film to possible damage due to abrasion, or to incomplete development if the overlapping layers of film are in contact and prevent the developing solutions from reaching all of the emulsion. One method of preventing the film from backing out of the reel is by placing a small tab of draftsman's tape or black photographic masking tape of the pressure sensitive type over the entrance notch of the reel. The rubber base cement on this type of tape is not subject to loosening in the developing solutions. Indeed the same tab may be used repeatedly until the adhesive will no longer stick to the reel. It is only necessary to seal one side of the reel although both sides can be similarly sealed if it is desired.—Allie C. Peed, Jr.

But let editor Allyn K. Thayer and inventor-designer Anson E. Laufer tell you about it in their own words. We are indebted to these gentlemen and to the Cleveland PS for permission to reveal the exciting details on this important development.

"Those of us who on July, braved the heat and humidity to attend our annual gadget night were richly rewarded by the first public showing of a new print-scoring machine. It was demonstrated by Anson Laufer, who put it through its paces to the amazement of all present.

"The Differential Analyzer, Model XB-4, is an electro-mechanical device which automatically analyzes and scores pictorial prints. It was developed as a joint effort by several of the country's leading electronic research institutions (who for obvious reasons wish to remain anonymous) and the CPS Research and Development Board at our Hypo Hill laboratories.

"Simply explained for lay understanding, its operation is as follows: After a brief warm-up period, an electron beam is emitted from the nozzle (note air-cooling fins) at the left of the instrument. This beam scans the print in much the same manner as the cathode tube in a TV set. It then reflects back to the target disc below the nozzle and its impulses are fed into the electronic and mechanical circuits, there to be analyzed for composition, technique, originality, etc. A score is rendered either on a printed card, or in the case of Model XB-4M, on a large meter before the audience.

"In its original form, Model XB-0, the device proved to be an inhuman monster which threatened to destroy the morale of the photographic fraternity in less time

than it takes to say monomethylaminosulfate. It went too far in eliminating the human element. Before the XB-4, if you got a low score, you could restore your shattered ego by a variety of rationalizations; e.g., judges prejudiced, incompetent, or corrupt, etc. But if you got a score of 62 from the Differential Analyzer, you were just a bum and no argument.

"So, after research of an unparalleled nature and two Congressional investigations, five controls were added to restore a semblance of chaos to print scoring. They are:

"1. Class A and B indicator. Let us not dissemble, dear friends; Class A must be protected with higher scores.

"2. Judge's print indicator. For all too obvious reasons.

"3. Print-size indicator. Do not be deluded; a few extra square inches will do wonders for your score.

"4. Judges selector. This allows the selection of a panel of five judges out of ten possibilities, plus an alternate. Variety, you know.

"5. Influence control. Allows the weight of the above factors to be varied.

"A late communique from Hypo Hill indicates that the XB-4 will be in limited production very shortly. Two accessories will be available, one a Chromatic Adapter for color-slide judging, and the other a Retouching Detector for the purists. The XB-4 will operate on 110-220 volt AC or DC, batteries or bottled gas, and will sell for well under \$20,000.

"In closing we can do no better than to quote the internationally famous photographer, lecturer and inventor (jumbo-size prints with scalloped edges), Mr. Dullfocus Lightfog, who said, 'The XB-4 will take its place beside potassium ferricyanide and the one-legged tripod, and will do much to widen the gulf that exists between the photographic salons and amateur photographers.'

*The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office (See page 2) by the 25th of the month and will normally appear in the next following issue. Oct. 32th will appear in December. Ads will be run once or twice if requested. PSA assumes no responsibility because of this free listing service.*

WANTED PSAers who would like some interesting jobs in PSA activities. Many types of work available, no pay but loads of fun. Apply to Robert L. McFerran, FPSA, P.O. Box 185, Lake St. Sta., Minneapolis 8, Minn.

GRAFLEX—Owners of postcard Graflex cameras with surplus accessories are asked to register them for the benefit of other owners who need parts no longer made. Particularly needed: film holders for 3½x5½ and 5x7 cameras in good condition. Graflex will not buy them but will refer inquiries to you. Send your list to T. T. Holden, Graflex Inc., Rochester 8, N. Y.

SALE—Graphic View 4x5 camera practically new, in case, F.O.B. Corvallis, Ore., \$75. Also Zeiss Super Ikonta C, 2½x3½, 8 or 16 pictures, 103mm f3.5 eid. Zeiss Opton Tessar, Synchro Compur, nine speeds 1 to 1/1000, coupled range finder, case. Has had very little use. \$65. Wm. A. Schenfeld, Food Technology Bldg., Corvallis, Ore.

MOVIES—Wanted 20mm wide angle 16mm cine lens in C mount, Prefer Dallmeyer f1.5 in good condition. O. W. Schneider, P. O. Box 21, Pearl Beach, Mich.

SALE OR SWAP—Curtis Color Scout, 8" Dagmar, rangefinder coupled, 3 registered f8, 3 registered

And there you have it. As for us, this erudite discussion on scientific matters involving electronics and such has us in a bit of a whirl.

Guess we'll go fission.

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## PSA TRADING POST

FPA, exceptional condition. Complete with fitted case. Make offer, or trade for Leica stereo outfit or Hasselblad camera. Louis W. Braun, 166 W. Washington St., Chicago 2, Ill.

WANTED—200mm f4.5 Tele-Aonar for Exakta. Walter Lowitz, 1249 W. Rosedale, Chicago 40, Ill. 2116

WANTED—Ektar wide angle 16mm lens for Cine Kodak Special II. P. S. Bezek, 8509 Trumbull, Skokie, Illinois. 2116

FOR SALE—Victor Model 4, turret model with Dallmeyer f2.8 lens. Guaranteed A-1 condition. Best offer. Will take single perf film. P. S. Bezek, 8509 Trumbull, Skokie, Illinois. 2119

FOR SALE—Super-D 3½x5½ Graflex, like new, \$195.00. New Voigtlander Prominent 35mm with f1.5 lens, telephoto lens, accessories, etc. Write for details. Also photo course (Amer. Sch. of Photo.) \$55.00. Mrs. M. H. Ruffner, 307 S. Parkerson St., Rayne, La. (No trades) 2116

SALE—Best offer takes Premo Supreme, 5x7, triple extension bellows, excellent condition; Jena Zeiss Protar lens with 3 focal lengths. Shutter needs repairs but focal plane shutter is 1/1000th in okay; 6 double plate holders, tripod, duplicator, hood, amber filter, extra eye level finder subject to inspection. O. P. Geor, 3 Olive Drive, Scarsdale, N. Y. 2116

SALE—Dallmeyer lenses: 36" f6.3 telephoto, \$85.00 (list \$200); 14" f5.6 \$35; 8" f2.9 \$35, all perfect. Will cover up to 5x7. RCA Camera Club, Att: W. Barr, Radio Corporation of America, Lancaster, Penna. 2116

## NEW PRODUCTS

### Cameras



A new camera which promises to do nearly everything which can be asked of a photographic instrument has been announced by Graflex, Inc. It is a "dream" camera, designed as a military combat camera and built to meet the demands of combat work of every type. It uses 70mm film in magazines holding 50 exposures and makes negatives  $2\frac{1}{4} \times 2\frac{1}{4}$  inches. Motor driven film transport permits taking as many as ten pictures in six seconds. The rangefinder is claimed to be the most accurate ever achieved and is coupled to the basic 4" lens and to the telephoto and wide angle accessory lenses. The basic camera will sell for \$1850, total cost of the kit is \$3320.

The three lenses may be interchanged rapidly, and as each lens is inserted, the viewfinder and rangefinder are automatically coupled in proper adjustment and parallax is automatically corrected. All lens mounts are the same diameter and take the same size filters. The camera is protected against rain, dust, light, fungus and moisture and to simplify maintenance, several of the units are replaceable. The lenses are Ektars. The camera weighs only five pounds. A knife permits slicing the film to remove the exposed portion for development. The camera is available in limited quantities and is offered subject to prior sale.

A macro-copier unit is being offered by Nikon, Inc. which provide for exact focusing and composition of small objects and flat copy. It comes complete with a stand and copy stage and may be used with extension tubes if desired. Price is \$175.

### Darkroom

Under this heading we are grouping several items which might better be put under other heads, but which nevertheless are used in the darkroom.

Two new color print materials by Kodak were unveiled at the PAofA show in August. Kodak Color Print Material Type C is for prints from Ektacolor and Kodacolor negatives and Type R is for prints from positive color transparencies.

Type R is a reversal material to be used with a single exposure from the original

transparency. It needs no special handling with the possible exception of corrective filters when needed. Type C is intended to produce positives from color negatives and may be used with electronic controls and filters to provide balanced color prints. An accessory kit for the Kodak 5x7 Autofocus enlarger is available for this purpose.

The materials are not identical with those used by Kodak in its commercial processing of color materials, the developers having less toxicity. Kits of developers for both materials will be released at the same time as the papers.

Both types are offered in 8x10 size at \$10.15 list for 25 sheets; in rolls  $3\frac{1}{2} \times 250$  ft. at \$50.60 list and the Type R is also available in 8x10, 100-sheet packages at \$38.50 list. Larger size sheets of both types will be available on special order at proportionate prices.

Kodak has also announced a processing rack to hold from 12 to 30 Nikon film reels for bulk processing in  $3\frac{1}{2}$ -gal. tanks. The various sizes can be intermixed as desired. The price is \$36.50.

At the PAofA show, DuPont showed its new Cronar polyester film base which will soon be in production, and also a new paper, Varilour. Varilour is a semi-warmtone paper suited for portrait and illustrative work and has a range in grades of 0 to 3 when used with the 10C set of filters. It will be available in several surfaces at once, in most of the common sizes.

One interesting development in the darkroom is a new processor for roll film being introduced by Brown Forman Industries. After the film is loaded into the processor all operations are carried on in room light.



Using the kit of BFI chemicals supplied with the unit, roll film can be completely processed and be ready for drying in just seven minutes. The large tank is a water jacket. It has seven plastic cups, each holding a pint, and the film is carried on an extensible reel which can be retracted into the turret cup for shifting to the next processing step. The processor can also be used for color processing and the film reel is

made of clear plastic to facilitate the second exposure.

For the seven-minute process, BFI No. 80 one-minute developer is used. Other tanks contain an acid short stop, one-minute fixer, hypo neutralizer and wetting agent. Introductory price of the processor with a complete set of chemicals is \$23.50. We plan to test this unit soon and will report on it under "One Man's Opinion".

If you have tried to get a copy of photo-Lab Index and couldn't, try again. The 15th Edition, 1955, has had an additional printing. The price, in duplex binder, is still \$17.95.

### Slides and Projection

We always enjoy seeing a new application of photography to the solution of a problem and this one, utilizing a trio of LaBelle Automatic projectors, interested us because we have been in the same position of trying to present a program in a lively



way to a client. By coupling three LaBelle projectors and three screens, the spread of "Cinemascope" was achieved in slides with scenes changing simultaneously on all three screens by way of a special control button. Naturally, it was also possible to change slides successively for more dramatic presentation. The agency, Ruben of Chicago, used all the projection tricks, starting with a single slide, then adding one on a side screen, then the third, then changing all three at once. They rang all the combinations. (The story didn't say if they succeeded in selling the client.)

Emde Products, 2028 Stoner Ave., Los Angeles 25 is introducing a foil mask for 2x2 slides with ultra-thin glass for use in Airequipt magazine frames. A box of 100 retails at \$7.50 a box.

A new ceramic cap for projection lamps is announced by Sylvania. The Blue Top is bonded to the glass and will not crack or chip off. It is said that the new top provides better heat dissipation and prevents annoying light leakage.

### Movies

Anso's new high speed (32) Ansochrome is now being supplied in 16mm daylight type motion picture film, 100-ft. rolls and 50-ft. magazines. The film has a wide exposure latitude and opens up new fields of filming because of the increased speed. Scenes can be made in dimmer light than formerly, or smaller stops may be used to provide increased depth of field, and slow motion photography is possible at higher speeds than heretofore. The magazines will sell at \$6.95 and the 100-ft. rolls at \$10.40, both prices including processing.

A new wide screen lens, the Vidoscope, for 16mm use has been announced by the

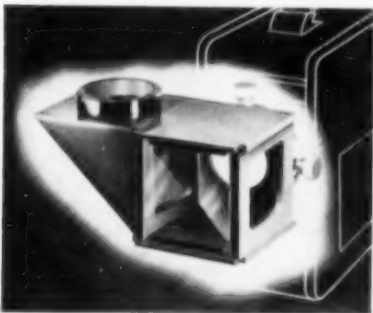


## NEW PRODUCTS

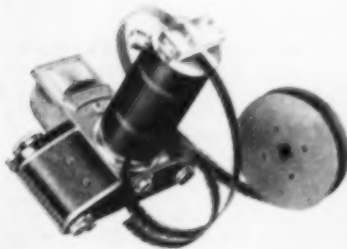
Vidoscope Corp., 730 Fifth Ave., New York 19. The lens can also be used with larger cameras provided lenses of suitable focal length are available. For example, for a 35mm still camera, a 5" lens must be used on the camera. For 16mm movie use, the normal 25mm lens is suitable. The lens is used for both taking and showing and is priced at \$195.

Elgeet Optical Co., 838 Smith St., Rochester, N.Y. is offering a 10c booklet "Take a tip from Hollywood" to filmers. It contains much of interest for serious filmers.

Superior Bulk Film Co., 442 N. Wells St., Chicago 10, offers rapid processing of Tri-X reversal film at \$2.50 plus postage for each 100-ft. roll.



An interesting gadget for use in movie or still trick work is the 3V Trivision made by Davis and Sanford Co., New Rochelle, N.Y. With it you can make ghost shots by simultaneous exposure, with a little imaginative planning, as many as three shots at the same time, all in action, on one film. A system of transparent and solid mirrors accurately placed before the lens makes this possible. The gadget sells for \$16.50.



A precision optical device for copying 16mm film on 35mm color or b&w film has been announced by Century Photo Equip. Co., 10427 Burbank Blvd., North Hollywood, Calif. It is used in conjunction with a one-inch movie lens in C mount and can be adapted to a wide range of 35mm cameras with removable lenses. A version for use with 8mm film is planned for later release. The Duplikin is priced at \$39.50.

### Lighting

A new Dormitzer Synctron, model

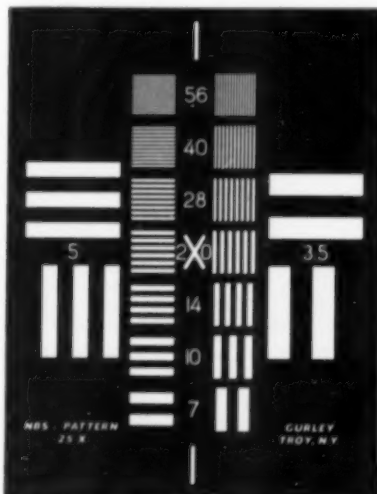
DB-1B, which uses low cost batteries for power, has high light output and weighs only 5 lbs. is announced for use with all cameras with zero delay shutters. It sells for \$89.50 with batteries.



American Speedlight, 63-01 Metropolitan Ave., Middle Village 79, L.I., is introducing a new series of speedlights for portrait studio use. The series includes a big 20" main light, a spotlight, snoot light and a small backlight unit. They also have a new circular light unit for shadowless lighting and a new series of lightweight stands. Write for information.

Smith-Victor Corp., Griffith, Indiana has a new folder illustrating the company's complete line of stands, reflectors and diffusing screens. Your free copy may be had by writing the company.

### Test Target



We can't classify this, but if you have any interest in lens testing, resolution tests or similar activities where a resolution chart is needed, send for the booklet

describing a whole series of charts like the one above which illustrates a target engraved on glass and available at moderate price. Ask for Bulletin 8000 from W. & L. E. Gurley, Troy, N.Y.

Ansochrome is to be released in sheet film sizes from 2 1/4 x 3 3/4, to 8 x 10, in both Daylight and Tungsten types, the Daylight film Sept 15, the Tungsten, balanced for 3200°K in October. Announcement was made at the PAofA convention in Chicago.

## BOOK REVIEWS

The books reviewed here may be ordered from your photo dealer or at your regular bookseller.

**A Guide to Underwater Photography,** Dimitri Rebikoff and Paul Cherney, 96 pp., illus. Modern Camera Guide Series, Greenberg, Pub. N.Y.C. \$1.95

While this is a good addition to our sub-surface library and is an adequate report on Mediterranean methods and materials, we would enjoy it more if it told more about work on this side of the ocean.

While that may seem a provincial viewpoint, the fact remains that considerable underwater work has been done in this country for many years. Costeau's breathing apparatus has given a terrific impetus to activity in Europe but both coasts of the U.S. have seen almost as much, but unpublished, work by as many addicts. In the book only passing reference is made to Fenjohn, so far as we know the only manufacturer in the world solely devoted to underwater photographic apparatus. There is also mention of Pete Stackpole and his home-made equipment with which he punches out those Life features. In the long chronology on developments no credit is given Edgerton for his developments in underwater electronic flash.

As we said, this is a good addition to your library if you have any interest in the subject. The advice it gives is good and it has something for the beginner as well as the more advanced photographer. There are many interesting pictures and the cover has an underwater color shot. Start on this one but let your interests run farther afield for the whole story.

**Photography for the Traveler,** Don D. Nibbelink, FPSA, 108 pp., illus. Little Technical Library, Crown Publishers, N.Y.C. \$1.

This is an up-dated revision of the 1948 edition and covers a wide field. There is information for the photographer and the traveler. The section on customs regulations takes up each country with data on cameras and film and special regulations affecting picture taking.

The book covers the most traveled sections of the world and is aimed more at the tourist than the expedition photographer. We'd suggest that you buy it early in your trip planning and avoid many difficulties.



In this case you don't pay your money, you just take your choice . . . and who can choose from this bevy . . . Redlands Photo Fiesta offers the chance . . .

## Western Zone

from p. 10



As the judges pose in front, Beverly La Vergne, last year's Queen, holds the bouquet for Sue Loveless, "Miss Photo Fiesta of 1955". Second place winner Mimi Thompson and third placer Jane Maggiore stand by. Judges are Hank Stockham, Bernard of Hollywood, Betty Brosmer, cover girl, and Bill White of RKO. Fifth judge, Ted Brooks was lost when picture was made. This pic by Stan Shuttleworth, vista of beauty above by Art Miller.

and Spanish background. Prints are eligible to be entered in the Photo Fiesta contest, with results to be announced at a later date. —Bob Oefinger and Art Miller reporting.

## Here and There

Mel Phegley, APSA, Boris Dobro, FPSA, and John F. Barnes, APSA, judged the Fresno District Fair Exhibit in September. Elmer Lew was General Chairman.

From Visalia, Calif. comes a romantic story of how pleasant photography can be especially when two club members are exposed to each other and true romance develops.

We understand a wedding date has been

PIXED between the Visalia CC president, Susan Nichols and her Color Chairman, Glenn Kitzel. The couple have been CC members for several years and have decided to pool their equipment for better photographic results and happiness.

We have an idea other members, Scribner Kirk, Hank Haines, et al, have been playing the part of Cupid and haven't had their minds entirely on photography.

Our friend Lloyd Robinson Jr. visited the Whittier Golf Club recently and presented his program "A forceful presentation of a meaningful impression" and we hear very nice things about him and his program from the Circle of Confusion CC.

Oregon PSAers and other club members journeyed to Bend, Oregon, recently for a get-together and outing.

Charles Getzendaner, APSA, spoke at the Banquet on Saturday Evening. There was a field trip Sunday to Sparks Lake and Broden Top Crater area.

The Host Club was the Cascade CC of Bend. Boyd Wolf is the President.

The Southern Calif. Council of Camera Clubs opened its Fall season in August with two competitions, and the first meeting of the Board of Directors with all fifteen present. Merle Ewell, APSA, is their President. Leo Moore, APSA, Vice-President, and the other directors are Bos Lemore, Edward Taylor, Florence Harrison, Don Hayward, John Rudd, Bernard Purves, Terry Horton, Gerry Bethel, Geo. Riediger, Chas. Smith, C. H. Rowlings, John Ewing and Claude Brooks. Irma Louise Rudd is the capable editor of their SAC News.

## Central Zone

from p. 8

Fletcher Kibler is Vice-president; Clyde Mack, Secretary; Pearl Bedford, Treasurer; Herbert Jackson, Honorary President.

Annual Banquet of the Minneapolis Color-Photo Club was held on September 14

in the East Room of the Curtis Hotel. It was the big social event of the year and afforded an opportunity for members and associates to see many of the fine photos which were made and exhibited by club members during the past year. The MCPC Bulletin presents an "Eager Beavers' Column", composed of the members attaining the highest cumulative point scores in MCPC exhibits. First four "Beavers" are Parlin with 1172, Sherman 1141, Kurtz 1044, and Nyquist 1041.

Members of Chicago Color Camera Club have amassed an amazing array of acceptances by International Salons so far this year. The first seven members have a total of 586 acceptances in color salons and 89 acceptances in nature. The lists are headed by Reverend Herman Bielenberg, closely followed by Helen Manzer, D. W. Grant, Adolph Vignale, H. J. Johnson, Norman Brice and James L. Kirkland.

The CZ editor wishes to apologize for an error in the dates of the 18th Memphis Exhibition of Photography. Unfortunately, the dates were changed after the August copy had been sent to Don Bennett. Correct dates were: closing September 1, judging September 3-4, exhibition dates September 11-25. We sincerely hope no great damage was done. During the editor's vacation he had a short but enjoyable visit with Don in Stamford. What weather they have up there! Let's all go to Boston now.

## Canadiana

from p. 15

Only other notable Canadian success was a personal one to Art Valentine, of Chatham (Ont.) CC whose slide "Fantasy" was a fourth place medal winner in Class A. Quite an achievement this. There were 1455 slide entries in this division of the contests. Incidentally Ken Cucksey of the Chatham Club writes saying last season's National Club Slide Competitions were an exciting part of their programming. More Canadian clubs should get into this part of PSA international activity which is available here. Write Maurice Lank, 10829 Westminister Avenue 34, Los Angeles, Cal. for information.

## Northwest Regional, Seattle

Writes Victoria CC's Jim McVie:

"Western Canada was well represented with members present from Edmonton (Nick Orhotta), Aldergrove, B. C., Vancouver (Joe Bricker and others), Sidney, B. C. (Evelyn Burt-Smith) and about 15 from Victoria.

"Mel Phegley spoke of the 'round-ups' and corrals down south. It soon worked round to a certain westerner sticking out

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his chin, and claiming the 'stampede' for Canada. With all 180 from the first North West Regional wanting to move to Victoria, it looks as though I'm now on the spot to produce the 2nd Northwest (Stampede) in Victoria, June 1956"—Jim McV.

They couldn't pick on a more enthusiastic, capable and willing organizer.

## Filing Slides

from p. 22

handle the slides in smaller units. For example, as pictures from the Inter-montane Plateau Division were accumulated it became necessary to divide the division into its three provincial subdivisions: Columbia Plateau, Colorado Plateaus, and Basin and Range. The Colorado Plateaus group began to grow so it was split into four of its six sections. In one of these sections, The High Plateaus of Utah, there were still too many slides, so the section was arbitrarily broken up into Zion National Park, Zion National Monument, Bryce Canyon, and Cedar Breaks. Incidentally, faunal, floral, and other boundaries coincide with physiographic boundaries, making convenient natural subdivisions for those whose interests lie in those directions.

The third or subject division contains most of the remaining slides. These are arranged in alphabetical order according to subject: Experiments, Family, Portraits, Table Tops, etc.

The fourth or special division is divided to hold slides being considered for Pictorial Exhibits, Nature Exhibits, Club Contests, Slide Circuits, etc.

Regardless of how it is done, the classification of your color slides will be revealing as to the kinds of pictures you take, and will give you the pleasure of an orderly collection from which you can select any slide on a moments notice.

## 1955 Print of the Year

The votes are in, the winners are known, and another year of the International Club Print Competition has passed. The list reads like a real Who's Who.

Barton King, APSA, of Niagara Falls, N. Y., won the print of the year award with his "Thaw", a beautiful shot of a woodland brook as the last ice disappears.

Winners of honorable mentions were: "Watchdog", Richard Stacks, Baltimore; "Parade of Poplars", Challis Gore, Berkeley; "Open House", A. Aubrey Bodine, Baltimore; "After The Squall", James T. Johnson, Santa Barbara; "Misty Harbor", A. Aubrey Bodine; "Frozen Sunrise", M. Jack Worthen, Manitowoc; "Three Sons", Byron Crader, San Gabriel; "Ad Infinitum", Alfred C. Schwartz, Brooklyn; "Candle Power", Walter Karlowski, Spokane.

The judges were T. W. Kinnear, Royal Bradbury, Virginia Hotchkiss, Bill Teas and Dan Stewart. Judging was handled by the Mission Pictorialists.

Director of the ICPC for the 1955-56 season will be John A. Kelly, 468 Winneconna Parkway, Chicago 20, Illinois. First contest closes Oct. 12 and will be handled by the Kodak C.C. Prints are to be sent to Kodak C.C., c/o Sydney Anderson, Kodak Park, 1669 Lake Ave., Rochester, N. Y.—J. N. Kistling.

## Williamsburg Camera Tours

Visitors to 18th-century Williamsburg, Va., now have the opportunity to take interior pictures of two of the city's most historic buildings.

Daily until mid-March, hostesses in colonial costumes will escort camera fans on a regular tour of the Governor's Palace and the Capitol. The tour at the Capitol will start at 2 P.M. each day and at the Governor's Palace at 11:30 A.M.

These tours will be for camera fans only since the stops for taking pictures would delay a regular group. Flash may be used but you will be expected to use a flash shield to protect the priceless displays in the rare event of a bulb explosion.

## PSA TIE CHAIN



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## Moving?

We might repeat here, and we should do it every month . . . there is only one place to write if it is about a change of address, getting your Journal or Division Bulletins, or anything at all that pertains to your PSA records. That place is Headquarters. All PSA mail is addressed and sent from Philadelphia. And allow at least a full month for change of address to take effect.

## MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,  
2005 Walnut St., Philadelphia 3, Penna.

Date .....

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below:

### DIVISIONAL AFFILIATION:

Color ..... ( ) Photo-Journalism ..... ( ) Stereo ..... ( )  
Motion Picture ..... ( ) Pictorial ..... ( ) Technical ..... ( )  
Nature ..... ( ) My choice of one free divisional  
affiliation is: (please print) .....

DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included free in annual dues; participation in additional divisions is optional; the fee is \$1 each per year. Check as many as you wish.

Any dues remitted herewith are to be returned if my membership is not granted.

Signature <sup>Mr.</sup> .....  
<sup>Mrs.</sup> .....  
<sup>Miss</sup> .....  
Street .....  
City ..... Zone ..... State .....

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor: .....

Address: .....

I have given the nominee a temporary receipt for any cash (\$.....) handed to me to apply against membership dues.

ANNUAL DUES: Individual Memberships for residents of North America \$10; Family memberships (husband & wife) \$15. Individual overseas memberships (no divisional affiliation included) \$5. Of the annual dues \$2.50 is for a one-year subscription to the PSA JOURNAL and PHOTOGRAPHIC SCIENCE & TECHNIQUE at the rate of \$1.25 each; subscriptions at \$5 per year for both are acceptable only from libraries, educational organizations and government agencies.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.



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FRANK C. ZUCKER

**CAMERA EQUIPMENT** ©

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WRITE DEPT. PSA 10

# Cinema Clinic

Conducted by George W. Cushman

In the August issue we asked the followers of this column to assist us in making a survey of movie club programs in this country—to see if it was true that clubs are moving away from an educational medium and towards an entertainment medium.

We got results!

Disgruntled members from coast to coast sent us their pet peeves. The answer was the same over and over: "The clubs do not give us what we want."

And in the final analysis the wants were about the same. The primary want: Help and assistance on how to make better movies.

All of the answers, however, were from present club members. No letters were received from non-club members, nor from ex-club members.

Two letters, both critical, presented opposite points of view. One, from an eastern club member, complained: "When our club is asked to make a film for some civic organization, the club should respond and accept the offer. The club has many experienced amateurs that could help us novices make publicity and educational films. Such a project would be great for us novices who would like to get experience in filming publicity, educational and documentary films."

From a west coast club member: "Club projects are a pain in the neck. I have had three occasions to respond to public group requests. In each case the project objective required the use of semi-professional equipment and direction. The projects were such that no amateur engaged in making a living and who was in his right mind would think of attempting." Then he further states: "It is not a case of lack of know how, equipment, or desire to help on the part of the amateur." We'd like to ask, then, what is it?

These two letters probably pointed to the crux of the problem more than any others received. One, a novice, wants the experience to be gained from group filming. The other, apparently an experienced movie club officer, says NO.

No group filming effort may be perfect from a standpoint of running smoothly, but the experience gained in such a project is so valuable that clubs which are seriously trying to assist their members in improving their technique should give group filming projects serious consideration for the training ground it provides.

From a middle-west club member: "I had taken several good 'stock' pictures, but not what you'd call movies. I learned there were several clubs in town, but I couldn't find any information about them, such as when or where they meet. After joining ACL I was contacted and invited to a club meeting.

"For the first 20 minutes the club president ranted on how ACL had been sabotaged by PSA and how things were going to blaze generally. (Editor's note: For this club president's information, ACL asked PSA to take them over in order to prevent them from disbanding!)

"Later we were told a film would be shown and a constructive criticism given—as an aid to all of us. The film was shown, but no comment was made by anyone. (The film was awful.)

"I haven't been back since. What is there to go back for?"

He goes on to state that he has several problems such as, "How do you make good titles on color film which look like professional letters and which don't let the background bleed through? What can you do with the odd lengths of film that accumulate? Can movies be built around them? How? Members could bring in scraps of film and we could have someone who knew build an impromptu film from what came in. I'll bet it would be fun—and valuable."

He continues: "What about an evening on sound? Show how to make noise free splices on magnetic tape and in sound-stripped film."

He concludes with: "There are some other movie clubs in town. Since this club has nothing to offer me in improving my movie making ability, I intend to look over the other clubs this fall."

Well, if he isn't an ex-member, it looks as though he soon will be—and the reason—the club has no educational program to offer him.

From the West Coast: "The programs it (the club) presents are mainly for the entertainment of the viewing audience rather than educational to the members." That, in a nutshell, was the gist of the bulk of the letters received, although many writers took two or three typewritten pages to get their point across. The fact that many wrote such lengthy letters indicates their indignation at the club officers for not making available to them the information, help, and guidance they seek in the further pursuit of their hobby and the improvement of their movies.

One letter, from a club in a midwestern city, was quite indignant and the writer wished me to know that their club DID



have an educational program. "At every meeting," he said, "before the movies are shown, we have a 15 minute talk by one of our members on some phase of movie making!"

Fifteen minutes! Educational program! What can be learned in fifteen minutes? Then comes probably two hours of movies. Once again, entertainment. Why not reverse the proportion for a year? Show movies for fifteen minutes, then have a demonstration, discussion, or something educational for two hours?

One member of a club in a small town pointed out what may well be taken as an example of what the motion picture in club activities has become: "Since our city is not large enough to have a club for each photographic endeavor, we have one all-inclusive club. The various segments of the club take turns putting on the meetings. When it is the night for the movie people to take over, everybody who takes stills expects us to show movies and entertain them. It would be folly, for example, to have a talk on continuity or editing, and the still people would holler their heads off claiming the program was of no interest to them. Yet when they have a program on fine grain developing, or how to make sepia prints, we movie people are supposed to keep quiet and accept it."

His point brings out that people, even amateur photographers, think of entertainment when they think of movies, and more and more those two words seem to be linked together.

Several stated their clubs have 'work nights' or 'new member' nights at which time all those interested can meet at some member's house for instruction by an advanced worker.

This condition is proof, if proof be needed, that our original contention stated in the August issue is true, which was that clubs are going in too heavily for entertainment at their meetings and neglecting the members who joined in order to receive help and assistance.

What has happened, in reality, is that members, not getting what they want at club meetings, and not being able to budge program chairmen from their belief that only through movies at each meeting can they fill their hall, have brought enough pressure to bear to where an extra club meeting is provided each month for them in which they can receive that much sought help and guidance in the making of movies which was in most cases the reason they joined the club in the first place.

Program directors have said, "Those guys? Well, we can't forsake our regular attendance and cater to them. We must have our movies each meeting, lest our attendance drop. Those guys? Get 'em together some place else some other night—perhaps at some member's home where we won't have to pay any rent from the club treasury." So the members, in order to receive what they want most from the club, are shunted off by themselves, little thought is given to them, and they are allotted an small part of the club budget as possible.

Those guys! The core of the club! The reason for the club! How times have changed! But not desires!

Not one letter was received in defense of the ever growing tendency to show movies

every meeting. Not one letter supported the entertainment trend—the desire to fill the hall, even if Grandpa, Grandma and Junior come to see the pretty colors!

There were other complaints of club meetings, and because many of them may be helpful, we shall present a few of them here:

One that was voiced outright in one letter and hinted at in others was: "At every meeting the officers take from a half hour to an hour in business, announcements, resolutions, new and old business, etc., etc."

"I never take a guest or prospective member for this reason," said one member of an eastern club. "Club business should be handled exclusively by the board of directors. That's what we elect them for," said another.

And another complaint from the midwest: "Our club is run by a small clique of five or six who seem to have the whole say on everything. The rest of us just have to sit by and take it, and when we make a suggestion the answer is that it is a good suggestion and something will be done about it, but nothing ever is."

And another from the east: "The club was anxious to have me join, and as soon as my dues were paid for the year no one spoke to me. I do not intend to renew next year."

One complaint was "Everybody in the club is a professional or thinks he is and they are always talking about things I don't understand. The old members forget we new members have a lot to learn, but they don't seem willing to go out of their way to help us know anything. What are the secrets they seem to be guarding so carefully?"

One writer who apparently was a club officer stated he was not a member of PSA but that someone had clipped the August Cinema Clinic, which announced this survey and its request for opinions, and sent it to him anonymously. Apparently the PSA member was complaining through this act and it was his way of letting this officer know that there was, indeed, something wrong in his club which he wanted corrected.

It seems that the results of this survey, which we consider a success because of the sincerity as well as the number of replies, are pretty conclusive. Members do want help and assistance in bettering their movie taking ability. If your program director is not a member of PSA, which means he won't be getting a copy of this report, and if you agree with those who sent in these letters and feel your own club should look at its own current program, it might not be a bad idea to clip out this report and see that your program chairman gets it.

Perhaps it will wake him up to the real reason for the existence of the club. Perhaps he will realize the club exists for the purpose of giving help and guidance to its members in order that they may get more out of the hobby. Perhaps he will realize a meeting full of all the relatives is not so important after all.

Perhaps that is too much to expect!

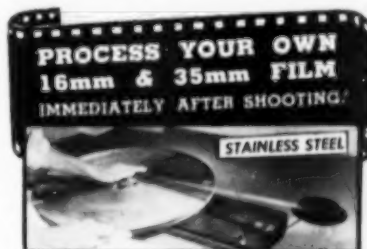
#### New Editor

George Cushman, editor of this page for the past several years, has been appointed

#### NEED ASSISTANCE?

Readers of this page who have personal problems in movie making may receive help on any phase of this field of photography by writing direct to Mr. Cushman at 532 Pine Avenue, Long Beach 12, California. A self addressed envelope should be sent if an answer by mail is desired.

Motion Picture Division Editor for the PSA Journal, according to an announcement by Dr. Harold L. Thompson, MPD Chairman.



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# PSA Cuts

Electros of the PSA Official Seal are now available for use of members in the sizes shown below. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 9B has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.



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## Lawyers and the camera

Perhaps this should be an editorial, but it is news, amusing in part, frustrating in part.

Cameras are barred in many courtrooms when a trial is in session. This rule was made because the smoke from a flash powder shot might cause the courtroom to become untenable, the explosion might upset witnesses, and the whole thing would upset the dignity of the proceedings. (!) Of course, no press photographer has used flash powder for 20 years. In fact, many of them have been working with available light for some years, using miniatures and high speed film. And as for upsetting the dignity of the courtroom, we're tempted to ask, "what dignity?"

After watching the antics of some trial lawyers and even of some judges, we should think the legal profession wouldn't expose themselves to levity by talking of dignity.

Joe Costa, APSA, is well known in PSA circles, but better known as head and a real leader in the National Press Photographers Association for his constant battle in removing the utterly silly bars to courtroom photography. Joe led a demonstration a few weeks ago at a mock trial at an ABA meeting in Philadelphia. Joe and Eugene Anderegg of Leitz, moved easily around the courtroom taking pictures and many of those present didn't even know pictures were being made.

In spite of this demonstration, many of the legal greats present are still against upsetting the dignity of the court by letting the lowly photographer depict their antics.

Frankly, we think Joe is going about this the wrong way. If he gets a turndown this time we think he should use new tactics and direct his appeal to the newspaper and magazine publishers. There is his most potent weapon.

You see, lawyers can't advertise. The ethics of the profession prohibit such undignified tactics. The only way they can build a practice is by newspaper publicity, especially when it reports their victories.

If Joe could prevail on the papers to leave out the names of all lawyers and judges in trial stories, Canon 35 would be repealed in 35 seconds. This need not be a discourteous gesture. After all, the papers don't report that "A Ford crashed into a Buick today on the Highway." They simply say that two cars crashed. They do it that way because the makes of the cars aren't important to the story, and besides, why give the car makers free publicity, even if it is bad?

So why give the legal profession free advertising, even if it is good? Just phrase the stories, "Joe Zilch was defended by learned counsel in his appearance before a Justice of the State Appeals Court." After all, Joe is the real story, not his lawyer.

So, there's the idea for free, Joe Costa, and even if you don't use it, may your victory over pre-Blackstone prejudice and ignorance come soon. You're behind a big 8-ball, we know, and even though you work for the rival King Features Syndicate, may we call on a competitor's slogan? Scripps-Howard says "Give light and the people will find their own way." But maybe the trouble is you want to shed too much light!

# PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary.

**No. 19 Nearby and Closeup.** by Dr. R. J. Kuston, a nature subject, by an expert.

**No. 18, Table Top Tricks.** by Laverne Bayair, APSA.

**No. 17, Filters, Facts and Fun.** by A. C. Shelton.

**No. 16, Pictorial Photography from the Chinese Viewpoint.** by Francis Wu, Hon. PSA, FPSA.

**No. 15, "Let's Look Over Their Shoulders."** by H. Lou Gibson, FPSA and Lou Quitt, APSA.

**No. 14, Lighting Glass &c. Photography.** by June Nelson.

**No. 13, Birds in Color.** by Warren H. Savary, APSA.

**No. 12, The Language of Pictures.** by P. H. Gelman, FPSA.

**No. 11, Prints I'd Never Send To A Salon.** by George R. Hoxie, APSA.

**No. 10, Elements of Color Composition.** by Bernard G. Silberstein, FPSA.

**No. 9, My Camera In Search Of A Subject.** by Fred Archer, Hon. FPSA.

**No. 8, Let's Take Nature Pictures.** by Ruth Sage, APSA.

**No. 7, Abstractions.** by Sewell Peaslee Wright, APSA.

**No. 6, Comments on 100 Prints from the PSA Permanent Print Collection.** by J. Elwood Armstrong, FPSA.

**No. 5, New Prints for Old** by Barbara Green, FPSA.

**No. 4, Still Life** by Anne Pilger Dewey, Hon. PSA, APSA.

**No. 3, Outdoor Photography** by D. Ward Pease, FPSA.

**No. 2, Commentary on Recognized Salon Prints** by Morris Gurrie, APSA.

**No. 1, An Analysis of Recognized Salon Prints** by Ragnar Hadenval, FPSA.

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. For clubs which are members of PSA the service charge is \$5. The service charge will be deducted from your deposit when the lecture is returned. Clubs or groups not members of PSA will be quoted prices on request.

New "customers" should write: Fred Kuchl, 2001 46th St., Rock Island, Ill. Old customers still write their area distributors.

## EXHIBITIONS and COMPETITIONS

### Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

#### PSA Approved

These salons approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections. (For listing and approval send data to Ralph L. Mahan, 260 Forest Ave., Elmhurst, Ill.)

**BLUMENAU (M)** Closes Oct. 1. Exhibited Nov. 12-20. Data: Foto Club Blumenau, Caixa postal 606, Blumenau, Santa Catarina, Brazil.

**BATH (M.C.T.I.)** Closes Oct. 3. Exhibited Oct. 13-29 at Art Gallery. Data: P. B. Lander, 11a Entry Rise, Combe Down, Bath, England.

**SOUTHAMPTON (M)** Closes Oct. 5. Exhibited Oct. 29 to Nov. 19 at Art Gallery. Data: C. Hosking, 115 Wilton Rd., Shirley, Southampton, Hants, England.

**ARIZONA STATE FAIR (M.T.)** Closes Oct. 12. M fee \$1.50. Exhibited Nov. 4-13. Data: Arizona State Fair, Phoenix, Arizona.

**ORLANDO (M.SS)** Closes Oct. 12. M fee \$2.00. Exhibited Nov. 5-19 in lobby of Chamber of Commerce. Data: H. W. Wallace, 299 S. Orange Ave., Orlando, Fla.

**LUCKNOW (M.C.T.)** Closes Oct. 15. Exhibited Nov. Dec. Data: S. H. H. Ravari, 63 Yahiapur, Allahabad 2, India.

**VICTORIA (M.C.T.)** Closes Oct. 15. M fee \$1.50. Exhibited Nov. 13-20 at Art Gallery. Data: Jas. A. McVie, 2171 Bartlett Ave., Victoria, B.C., Canada.

**BIELLA (M)** Closes Oct. 15. Exhibited Nov. 4-14. Data: Cineclub Biella, Via della Vittoria 31, Biella, Italy.

**BRUSSELS (M)** Closes Oct. 15. Exhibited Oct. 12 to Jan. 1 in Town Hall. Data: R. Besard, 465 Avenue Reine Astrid, Caimhem (Brussels), Belgium.

**SANTIAGO (M)** Closes Oct. 22. Exhibited Nov. 15-27. Data: Foto Cine Club de Chile, Huertano 1223, Of 15, 2° Piso, Santiago, Chile.

**HONG KONG (M.C)** Closes Oct. 15. Exhibited Dec. 12-24 at Alliance Francaise Bank Bldg. Data: Tom Chan, 8 New Eastern Terrace, 2nd Fl., Causeway Bay, Hong Kong, China.

**MINNEAPOLIS (M.T)** Closes Nov. 8. M fee \$2.00. Exhibited Dec. 4-31 at Institute of Arts. Data: Gerald T. Beall, P.O. Box 742, Minneapolis 1, Minn.

**DES MOINES (M.C)** Closes Nov. 19. Fee \$2.00. Exhibited Dec. 12 to Jan. 2 at Art Center. Data: Dr. Burton Knoff, Des Moines Y.M.C.A. Movie & Camera Club, Des Moines, Iowa.

**CAPE TOWN (M)** Closes Nov. 23. Exhibited Jan. 4-11. Data: Cape of Good Hope Salon of Photography, P.O. Box 2431, Cape Town, South Africa.

**CUBA (M.T)** Closes Dec. 2. Exhibited Dec. 1 to Jan. 20. Data: Club Fotografico de Cuba, O'Reilly 366, alto, Havana, Cuba.

**SPRINGFIELD (M.T)** M Closes Dec. 1. T Dec. 8. M fee \$2.00. Exhibited Jan. 4-22 at Museum. Data: Marian D. McCarthy, The Geo. W. V. Smith Art Museum, Springfield 5, Mass.

**OSHKOSH (M.T)** M closes Dec. 7; T Dec. 14. Data: Paine Art Center, 73 W. Algoma St., Oshkosh, Wis.

**PALANPUR (M)** Closes Dec. 30. Entry form not necessary. Exhibited in Feb. Data: Rev. J. L. Evans, Mission House, Palanpur, Bombay State, India.

**SAN JOSE (M.T)** Closes Jan. 18. M fee \$2.00. Exhibited Feb. 2-28 at Art Gallery. Data: The Light and Shadow Club, 18621 Lawrence Road, Cupertino, Calif.

**NEWARK (M.T)** Closes Jan. 21. Exhibited Feb. 4-21 in Public Library. Data: Wes Osborn, 20 Rock Ave., Newark, N. J.

**VALPARAISO (M.T)** Closes Jan. 28. Exhibited Feb. 20 to Mar. 10. Data: Club Fotografica y Cinematografica de Valparaiso, Condell 1349, Casilla 1907, Valparaiso, Chile.

**SEATTLE (M.T)** Closes Jan. 30. M fee \$2.00. Exhibited Feb. 15 to Mar. 25 at Art Museum. Data: Jack Gillespie, 803 E. 73rd St., Seattle 5, Wash. (Prints) or Raymond P. Schmid, 4096 E. 46th St., Seattle 5, Wash. (Slides).

**MELBOURNE (M.T)** Closes Mar. 7. Exhibited Apr. 9-18 at Town Hall. Data: Melbourne Camera Club, P.O. Box 9306, Melbourne, Australia.

#### Other Salons

**PORT ARTHUR (M.T)** Closes Oct. 1. Subject matter must pertain to oil industry. No fee except return postage. Exhibited Oct. 9-29 at Gates Library. Data: Thos. H. Power, P.O. Box 742, Port Arthur, Texas.

**CEYLON (M.C)** Closes Oct. 14. No fee. Exhibited beginning Oct. 14 at 113 Stewart Place. Data: S. G. Nazari, c/o Ceylon Tobacco Co., Ltd., P.O. Box 18, Colombo, Ceylon.

**ESSEN (M.C)** Closes Oct. 15. No fee. Exhibited Nov. 16-24. Data: Amateur-Fotografen Altesseu E.V., per Adr. Heinz Engel, Emilienstrasse 13, Essen-Ruthenscheid, Western Germany.

### Color

#### (Color Division Approval)

(For listing and approval send data to Robert J. Goldman, APSA, 43 Plymouth Rd., Great Neck, L.I., N.Y.)

**VICTORIA**, Nov. 13-20, deadline Oct. 15. Four slides \$1. Forms: James A. McVie, APSA, 2171 Bartlett Ave., Victoria, B.C., Canada.

**EVANSVILLE**, Oct. 30-Nov. 10, deadline Oct. 17. Four slides \$1. Forms: Laverne Seifert, R. R. No. 1, Box 537, Evansville, Indiana.

**SANTIAGO**, Nov. 15-27, deadline Oct. 22. Four slides \$1. Forms: Luis Lopez Williams, Huertano 1223, Of 15, 2° Piso, Santiago, Chile.

**MISSISSIPPI VALLEY**, Nov. 16-21, deadline Nov. 2. Four slides \$1. Forms: Mrs. Sarah Gray, 5810 Finkman Ave., St. Louis 9, Mo.

**MINNEAPOLIS**, Dec. 4-8, deadline Nov. 8. Four slides \$1. Forms: Gerald T. Beall, P. O. Box 742, Minneapolis 1, Minnesota.

**SHOREWOOD**, Dec. 8-10, deadline Nov. 27. Four slides \$1. Forms: Alan N. Williams, P. O. Box 1956, Milwaukee, Wisconsin.

**CUBA**, Dec. 26-Jan. 7, deadline Dec. 2. Four slides \$1. Forms: Emilio Contreras, Club Fotografico de Cuba, O'Reilly 366, alto, per Compostela, Havana, Cuba.

**SPRINGFIELD**, Jan. 4-15, deadline Dec. 8. Four slides \$1. Forms: Marian D. McCarthy, Smith Art Museum, Springfield 5, Mass.

**OSHKOSH**, Jan. 1-24, deadline Dec. 14. Four slides \$1. Forms: Paine Art Center, 73 West Algoma, Oshkosh, Wisconsin.

**NEWARK**, Jan. 14-31, deadline Jan. 7. Four slides \$1. Forms: Wes Osborn, 20 Rock Avenue, Newark, New Jersey.

**SAN JOSE**, Feb. 5-26, deadline Jan. 18. Four slides \$1. Forms: Ruth Penberthy, 19621 Lawrence Road, Cupertino, California.

**MELBOURNE**, Australia, April 9-18, deadline March 7. Four slides \$1. Forms: Allen G. Gray, 101 Nicholson Street, East Coburg 513, Victoria, Australia.

**NEW YORK**, April 6-9, deadline March 9. Four slides \$1. Forms: Russell Myerly, 143-17 38th Ave., Flushing 54, New York.

**PPA**, May 1-4, deadline April 11. Four slides \$1. Forms: Min Sapir, 1249 Woodcrest Ave., New York 52, New York.

**NEW ZEALAND**, June 21-July 27, deadline June 19. Four slides \$1. Forms: R. H. Truscott, P. O. Box 111, Christchurch, N. Z.

### Stereo

(For listing send data to Dr. Frank E. Rice, FPSA, 6324 N. Maplewood, Chicago.

**ORLANDO**, Oct. 12 closing. 4 slides; \$1. Viewmaster accepted. Forms: H. W. Wallace, 299 S. Orange Ave., Orlando, Fla.

**CHICAGO LIGHTHOUSE**, Closes Nov. 10. Forms: Henry H. Erskine, 1282 Sherwood Road, Highland Park, Ill.

**SHOREWOOD**, Closes Nov. 27. Forms: A. N. Williams, P. O. Box 1956, Milwaukee, Wis.

### Nature

#### (Nature Division Approval)

(For listing and approval send data to Willard H. Farr, APSA, 6024 Dakin St., Chicago 34, Ill.)

**KENTUCKY**, Closes Oct. 31. Fee \$1.50 for 4 prints, 4 slides or 4 sequences; additional sequences free with each entry. Data: Kentucky Society of Natural History, Box 61, University of Louisville, Louisville, Ky.

**MISSISSIPPI VALLEY**, Closes Nov. 4. Four slides \$1. Data: Sarah Gray 5810 Finkman Ave., St. Louis 9, Mo.

### Contests

Listing of contests in this column is free. We reserve the right to refuse listing to any contest which in our judgment exacts too much from the entrant for too little return.

**STEREO**—Academy of Stereo Arts and Sciences, 6112 Selma Ave., Hollywood 28, Calif. Closes Jan., 1956, write Academy for information.

**ZEISS**—Closes Nov. 15, 1955. See rules page 5 Sept. Journal or write Carl Zeiss, Inc., 485 Fifth Ave., New York 17, for details.

**MUSIC**—\$575 in prizes for pictures depicting music. Information from Philip Lesly Co., 100 W. Monroe St., Chicago 3, Ill.

### PSA Competitions

**NATIONAL CLUB STEREO COMPETITION**—Stereo Division clubs only. Fee: \$1 for 3 competitions. Closes Nov. 1, Feb. 1, May 1. Six slides in glass. Data: Glen Thrush, 1407 E. 11th Ave., #15, Denver 18, Colo.

**NATIONAL CLUB COLOR SLIDE COMPETITION**—All clubs, four classes. Medals, ribbons, etc. Fee: \$1. CD clubs free, other PSA clubs \$4.00, non-PSA clubs \$6.00. Merle S. Ewell, APSA, 1422 W. 48th St., Los Angeles 62, Calif.

**NATURE SLIDE COMPETITION**—Individuals, 4 slides per person, previous winners not eligible, medals and ribbons. Closes Sept. 15, Nov. 15, Jan. 15, March 15. Data: Warren H. Savary, R F D #2, Plainfield, N. J.

**NATURE SLIDE COMPETITION FOR CLUBS**—35mm and 2 1/2 in. Nature subjects only, for member clubs of ND, no less, six slides per club, limit two from any maker. Closes Oct. 15, Feb. 15, May 15. Data: Irma Louise Ridd, 1602 S. Catalina, Redondo Beach, Calif.

**NATURE PRINT COMPETITION FOR INDIVIDUALS**—6 prints, 5x7 to 16x20, any nature subject except previous winners. Closing date Oct. 15. Send prints to F. W. Schmidt, University of Texas-Medical Branch, Galveston, Texas.

**CONTEST OF THE STARS**—For Star Exhibitors or those eligible. \$x10 prints, b&w, any process ex. hand coloring. No fee for PD members, others \$1. Trophies, etc. Written critique if desired. Closes 20th each month, final close Dec. 20, 1955. Data: Wallington Lee, APSA, 44 Mulberry St., New York 13, N. Y.

**STEREO**—for individuals, four slides in glass. Fee: \$1 for 3 competitions. Data: Fred T. Wiggins, Jr., 438 Meacham Ave., Park Ridge, Ill.

### Picture Contest At Convention

Nathan D. Pulling, Public Relations Chairman of the 1955 Boston Convention has announced a contest for pictures made at the Convention or at Convention events.

Rules, closing dates and prize lists are to be announced at the Convention and the winning pictures will be featured in a special Journal spread several months after the Convention. The closing date will be set to allow plenty of time for darkroom work after Conventioners return home. Because Journal publication is a part of the contest, entries must be submitted in b&w, but b&w prints from color slides will be accepted.

Additional details will be found in the November Journal.

## PSA Services

**Camera Clubs**—Fred W. Via Jr., FPSA, 5956 Sheridan Rd., Chicago 49, Ill.  
**Chapters**—W. E. Chase, FPSA, 609 Missouri Pacific Bldg., 11th & Olive Sts., St. Louis 3, Mo.  
**National Lectures**—Maurice H. Lewis, APSA, 131 W. 56th St., New York 19, N. Y.  
**Recorded Lectures**—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.  
**Tape**—Leslie J. Mahoney APSA, P.O. Box 1828, Phoenix, Arizona.  
**Travel**—Tom Firth, APSA, Troppe, Md.  
**International Exhibits**—Eastern: Luther A. Clement, c/o Rohm and Haas Co., 5090 Richmond St., Philadelphia 37, Penna. Central: Orin Gollnick, 354 South 23rd St., La Crosse, Wis. Western: Miss Mary K. Wing, 4088 Fourth Ave., San Diego 3, Calif.

## PSA Publications

(All inquiries about circulation should be addressed to PSA Headquarters, 2005 Walnut St., Phila. 1, Pa.)  
**Editors:**  
**PSA Journal**—Don Bennett, APSA, 28 Leonard St., Stamford, Conn.  
**PS&T**—Paul Arnold, Hon. PSA, APSA, 26 Hatchess St., S., Binghamton, New York.  
**Color Division Bulletin**—Floyd A. Lewis, 199-06 104 Ave., Hollis, N. Y.  
**Motion Picture News Bulletin**—James P. Dobyns, 48 Westwood Dr., E. Rochester, N. Y.  
**Nature Shots**—Alfred Benfro, APSA 4234 1/2 Creed Ave., Los Angeles 8, Calif.  
**PJ Bulletin**—Hale Williamson, 97 Midland Ave., Fairlawn, N. J.  
**Pictorial Division Bulletin**—Mary Abele, 2617 Hartwell St., Evanston, Illinois.  
**Stereogram**—Joseph W. Duroux, 631 Selden, Detroit 1, Mich.  
**Technical Division News Letter**—R. C. Hakanson, APSA, 10322 Lake Shore Blvd., Cleveland 8, Ohio.  
**Camera Club Bulletin**—Russell Erie, APSA, 4949 Byron St., Chicago 41, Ill.

## Division Services

(Please note that those are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are normally available only to members of Divisions. Division membership dues are \$1 per year.)

## Color Division

### All

**Permanent Permit**—Send slides to Karl A. Baumgartel, APSA, 823-19th Ave., San Francisco 21, Calif., or to Virginia Goldberg, 635 Jefferson Ave., Reading, Ohio.  
**To "Adopt"** a hospital, information from Howard Miller, 59 Indian Hill Road, Winnetka, Illinois.  
**CD Membership Slide**—Dr. C. W. Biedel, 2304 Velde, Bremerton, Wash.

## Individuals

**Star Ratings**—Lloyd Robinson, Jr., 1616 W. 109th St., Los Angeles 47, Calif.  
**Slide Circuits**—R. B. Horner, APSA, 2935 Rosemont, Chicago 45, Illinois.  
**International Slide Circuits**—John Micklejohn, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.  
**Slide Study Groups**—Dr. C. W. Biedel, 2304 Velde, Bremerton, Wash.  
**Instruction Slide Sets**—Mrs. Andrea Robinson, APSA, P.O. Box 1838, Miami, Arizona.  
**Color Print Competition**—Joe E. Kennedy, APSA, 1029 Kennedy Bldg., Tulsa 3, Oklahoma.  
**Color Print Set**—L. G. Young, 40 Madison Ave., Summit, N. J.  
**Color Print Circuits**—Harrison Sayre, 211 Westwood Rd., Warfleur, Annapolis, Md.  
**Hand Colored Print Circuit**—James Archibald, Northampton Courts, Northampton Road, Amsterdam, N. Y.  
**International Slide Competition**—Leslie J. Mahoney, APSA, P.O. Box 1828, Phoenix, Arizona.  
**Permanent Slide Collection**—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.  
**Library**—Hoyt L. Roush, Johnston Bldg., Charlotte 3, N. C.  
**Technical Service**—W. E. Raxworthy, APSA, 2741 E. 59th Ave., Cicero 50, Illinois.

## Clubs

**Hospital Project**—Howard Miller, 59 Indian Hill Rd., Winnetka, Illinois.  
**Judging Service**—East: Dr. B. J. Kaston, 410 Blake Rd., New Britain, Conn.

**Fred T. Richter**, 819 Beach Ave., LaGrange Park, Illinois; **West: Walter F. Sullivan**, 915 Franklin St., San Francisco 9, Calif. (Inc. Canada, Alaska & Hawaii.)  
**Exhibition Slide Sets**—This service obtained from some sources listed under "Judging Service".  
**Slide Set Directory**—Dr. B. Wayne Smith, 1708 Bryan Ave., Salt Lake City, Utah.  
**International Slide Set Exchange**—Frank B. Bayless, 120 Cowell Ave., Oil City, Pa.  
**Color Slide Circuits**—Mrs. Vella Finna, APSA, 1827 E. Fourth St., Long Beach, Calif.  
**National Club Slide Competition**—Maurice Lenk, 10829 Westminister Ave., Los Angeles 34, Calif.  
**Color Print Sets**—Mrs. Nan Justice, 721 N. W. 19th Court, Miami, Fla.  
**Pictorial Chicago Project**—Mrs. Mildred Blaha, 4211 Harvey Ave., Western Springs, Ill.

## Motion Picture Division

**Annual Film Competition**—Ernst Wildi, 335 First St., Palmdale Park, N. J.  
**Book and Film Library**—Albert E. Roser, 7323 Elliott Ave., Minneapolis 23, Minn.  
**Film Review Service**—Ernest P. Humphrey, 4722 Barkley Ave., Louisville 14, Ky.  
**Technical Information**—Tullio Pellegrini, 1345 Lombard St., San Francisco 23, Calif.

## Nature Division

### All

**Print Contest**—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Mich.  
**Instruction Slide Sets**—Ludwig Kramer, Cottage School, Pleasantville, N. Y.  
**Exhibition Slide Sets**—Harry L. Gebhardt, 333 W. 21st St., Erie, Pa.  
**Print Sets**—Howard E. Poets, APSA, 723 W. 168th St., New York 32, N. Y.  
**Librarian**—Albert E. Cooper, P.O. Box 638, Omaha 1, Nebraska.  
**Slide Study Circuits**—Alford W. Cooper, P.O. Box 879, Worland, Wyo., and Floyd Brown, P.O. Box 214, Lansing 2, Mich.

## Individual

**Star Ratings**—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.  
**Print Competition**—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Michigan.  
**Slide Competition**—Warren H. Savary, APSA, RFD #1, Plainfield, N. J.

## Clubs

**Hospital Slide Sets**—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.

## Pictorial Division

### Individual

**American Portfolios**—Hugh E. Curtis, 2501 Lillie Ave., Davenport, Iowa.  
**International Portfolios**—Miss Ethel E. Hagen, Secy, 1616 N. Sherman Blvd., Milwaukee 16, Wis.  
**Star Exhibitor Portfolios**—Roy E. Lindahl, APSA, P.O. Box 355, Drayton Plains, Mich.  
**Portrait Portfolios**—Mrs. Lillian Basinger, 1130 Birchwood Ave., Chicago, Ill.  
**Portfolio Clubs**—Sten T. Anderson, APSA, 3247 Q. St., Lincoln 3, Nebraska.  
**Portfolio Medal Award**—Doris Martha Weber, FPSA, Hinkley Lake, Rt. 2, Brunswick, Ohio.  
**Portfolio Picture of the Month**—Alicia Parry, 609 Snodgrass Dr., Syracuse 3, N. Y.  
**Award of Merit**—Glenn E. Dahlby, APSA, 131 Ridge Ave., Evanston, Illinois.  
**Personalized Print Analysis**—Dr. John W. Super, 18861 Puritan Ave., Detroit 23, Mich.  
**Salon Workshop**—C. Jerry Derbes, APSA, 128 W. Northside Dr., Jackson, Miss.  
**Salon Labels** (Enclose 1¢ stamp)—James T. Johnson, 1712 Calle Cerro, Santa Barbara, Calif.  
**Pen Pals**—Frances Halcik, 8515 South Yates Ave., Chicago 17, Illinois.

## Clubs

**American Exhibits**—East: Robert W. Keith, 7323 East End Ave., Chicago, Ill. Central: Ray P. Schwehm, 7413 N. Damen Ave., Chicago 45, Ill. West: Roseworth Lemere, 14 Ocean Oaks Rd., Carpinteria, Calif.  
**Club Print Circuits**—George J. Munz, APSA, 37 Homestead Place, Bergenfield, N. J.  
**Club Print Judging Service**—Don E. Haasch, 3005 Teton St., Boise, Idaho.  
**International Club Print Competition**—John A. Kellogg, 455 Wisconsin Parkway, Chicago 43, Ill.  
**Portfolio of Portfolios**—Maurice Shook, 3429 San Pablo Lane, Santa Barbara, Calif.

**Salon Practices**—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.  
**Salon Instruction Sets**—Ira S. Dole, 1331-10th Ave., Lewiston, Idaho.

## Stereo Division

### Individuals

**Personalized Slide Analysis**—Max Sorenson, 1119 E. Andrews, Fresno, California.  
**Individual Slide Competition**—Frederick T. Wiggins, Jr., 418 Meacham, Park Ridge, Illinois.  
**Slide Circuits**—James W. Stower, The Detroit Times, Detroit 31, Michigan.  
**Large Size Stereograms**—Wheeler W. Jennings, 133 10th St. S., St. Petersburg, Florida.  
**Slides for Veterans**—George Towers, 19635 Rogge, Detroit 34, Michigan.  
**Old Stereo Library**—L. B. Dunnigan, 921 Longfellow, Royal Oak, Mich.  
**Tape Recordings**—Charles Brooks, 1514 Aster Place, Cincinnati 24, Ohio.

## Clubs

**Club Slide Sets**—L. H. Longwell, APSA, 169 Geneva Ave., Elmhurst, Ill.  
**Instruction Sets**—Earle E. Krause, APSA, 5706 S. Harper, Chicago 37, Illinois.  
**National Club Stereo Competition**—Glen Thrush, 1407 E. 11th Ave., #13, Denver 18, Colorado.

## Technical Division

Most of the services provided by the Technical Division for the average member are hidden. They are in the line of standards, practices, and similar things that affect all of us but without the service showing. TD has sections in Boston, New York, Ithaca, Binghamton, Rochester and Cleveland where local members meet frequently to hear technical papers. **Photographic Information**—Don J. Mohler, Nels Park, Cleveland 12, Ohio.  
**Traveling Exhibits**—John F. Englert, 853 Washington Ave., Rochester, N. Y.

## Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

## Aids and Standards

**Color**—Robert J. Goldman, APSA, 43 Plymouth Road, Great Neck, N. Y.  
**Nature**—Willard H. Farr, APSA, 6024 Dakin St., Chicago 34, Ill.  
**Pictorial**—Ralph L. Mahon, 260 Forest Ave., Elmhurst, Illinois.  
**Stereo**—Dr. Frank E. Rice, FPSA, 228 N. LaSalle St., Chicago 1, Ill.

## Master Mailing List

**Color**—Robert J. Goldman, APSA, 43 Plymouth Rd., Great Neck, N. Y.  
**Nature**—Audrey Gingrich, APSA, 706 Hazelwood, Detroit 2, Mich.  
**Pictorial**—C. A. Yarrington, APSA, 50 Church St., New York 7, N. Y.  
**Stereo**—Ezra Poling, 65 Strong St., Rochester 21, N. Y.

## Who's Who

**Color**—Mrs. Blanche Kolarik, FPSA, 5801 W. 63rd St., Chicago 38, Ill.  
**Nature**—Mrs. Louise E. Brennan, APSA, 166 W. Washington St., Chicago 2, Ill.  
**Pictorial**—C. A. Yarrington, APSA, 50 Church St., New York 7, N. Y.  
**Stereo**—Jack Stolp, APSA, 282 Bellehurst Drive, Rochester 17, N. Y.

Activity Directors are requested to promptly notify the Journal of any corrections and additions to this listing. Deadline is 5th of the month.

## Club Members

Services marked "Club" are available to clubs as a unit, not to club members as individuals. Services marked "Individual" are restricted to those who are members of PSA. This is one of the advantages of PSA membership. Why not join now?



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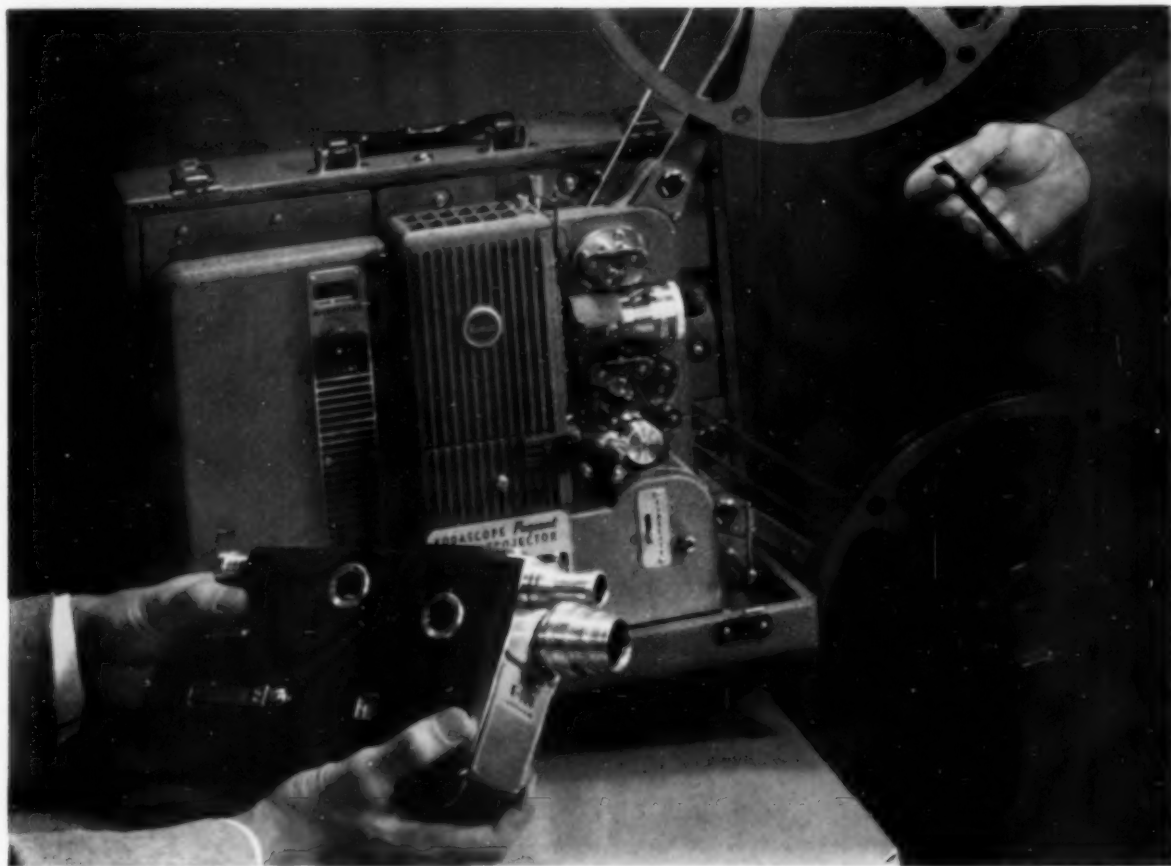
BFi No. 80 ONE-MINUTE FILM DEVELOPER  
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**PRICES:** The Cine-Kodak K-100 Camera, with Kodak Cine Ektar II 25mm. f/1.9 Lens, \$269; with Ektar f/1.4 Lens, \$369. The Kodascope Pageant Sound Projector, Model 7K2, with f/1.6 lens, 750-watt lamp, and 1600-foot reel, \$425. Optional lamps and lenses available. (Kodascope Royal Projector, Pageant-styled for superb 16mm. silent shows—\$240.) Prices include Federal Tax where applicable and are subject to change without notice. Ask your Kodak dealer about small down payments and easy terms.

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